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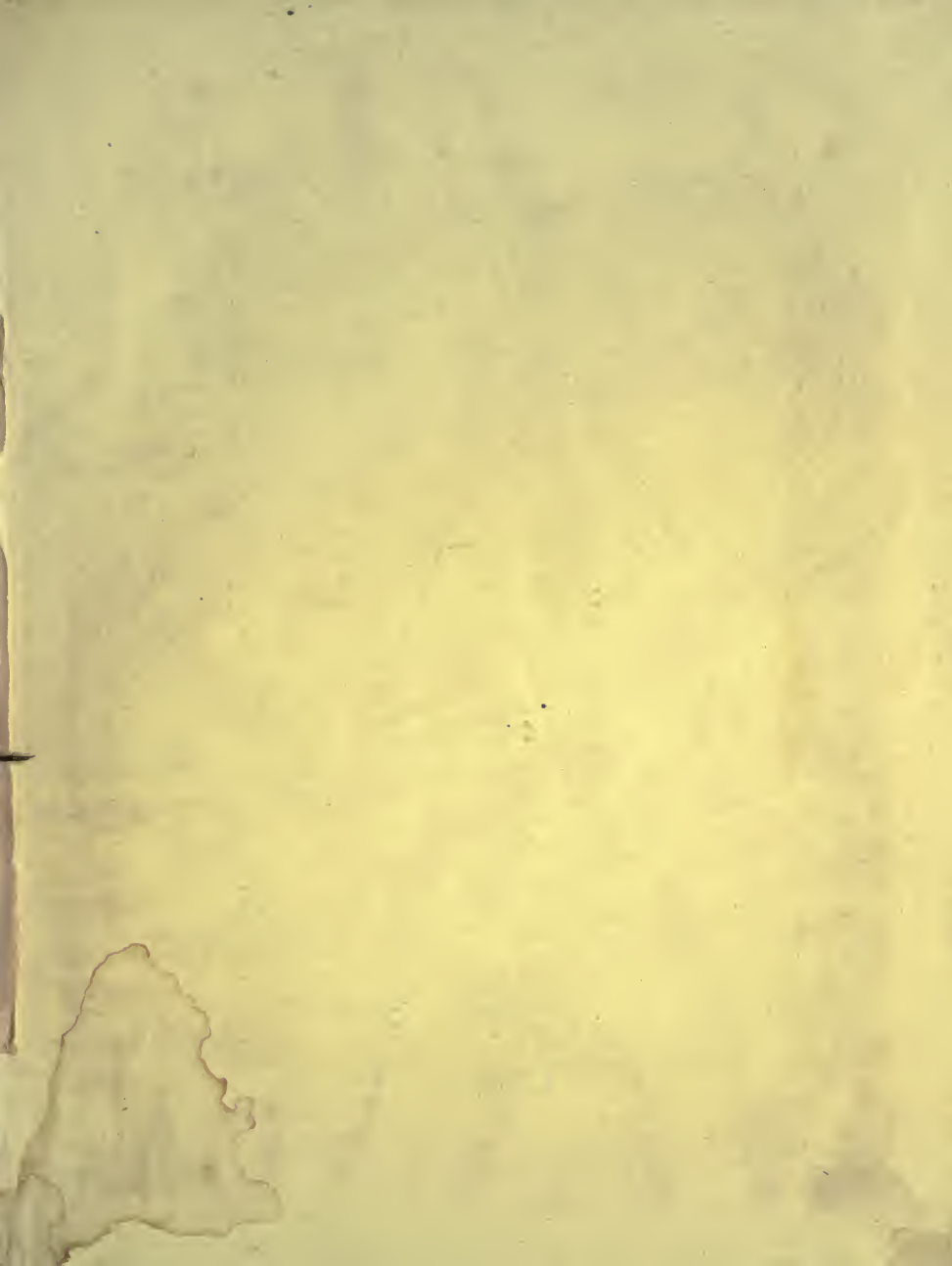
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The
London Tune Book,

A
COMPANION

TO ALL

Hymnals,

NOW IN USE.

1875

LONDON:

NOVELLO, EWER & Co. 1, BERNERS STREET, W.
AND 35, POULTRY, E.C.

THE LONDON TUNE BOOK.

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Any communication respecting the Tunes in this Work may be addressed to the Editors, care of Messrs. Novello, Ewer & Co.

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PREFACE.

THE London Tune Book has been prepared as a companion to all the Hymnals now in use.

The Editors believe that amongst the numerous and excellent Tune-Books that have lately been published, not one will be found containing so many varieties of metre as this Book does. In its compilation about four hundred Tune-Books have been consulted, from which the best standard Tunes both ancient and modern, have been selected. A glance at the Metrical Index will show that nearly all the original Tunes contained herein, are set to Hymns of peculiar metre. Some of these hymns are now for the first time provided with Tunes.

The Editors desire to express the deep obligations they are under to the composers and owners of Copyright Tunes for the courtesy and readiness with which they granted permission for the insertion of the undermentioned tunes. To the Rev. Sir H. W. Baker, Bart., and the Proprietors of "Hymns Ancient and Modern" for Nos. 9, 49, 81, 217, 230, 339, 396 and 397; to the Rev. R. R. Chope, for Nos. 119, 162, 172, 198, 236, 274 and 341; to the Rev. Dr. Dykes, for Nos. 109, 230 and 236; to the Rev. A. J. N. Macdonald, for No. 382; to the Rev. R. Brown Borthwick, for No. 46; to Lady Alice Ewing, for No. 175; to Sir W. Sterndale Bennett, for No. 193; to Dr. Steggall and the Rev. T. Darling, for Nos. 120 and 142 taken from "Hymns for the Church of England with proper Tunes;" to J. Dobson, Esq., for Nos. 146, 191 and 393, from "Tunes New and Old;" to F. Braine, Esq., for No. 347, from "Hymns for the Church or Home Circle;" to S. Gee, Esq., for No. 121; to F. E. Gladstone, Esq., and the Editors of "The College Tune Book," for No. 246; to W. H. Hart, Esq., for No. 78; to H. Lahee, Esq., for Nos. 208, 330 and 352, from his "100 Hymn Tunes;" to Edmund Rogers, Esq., for No. 340; to W. Russell, Esq., Mus. Doc., for No. 65; to

iv.

J. Hallett Sheppard, Esq. for No. 192; to J. Turle, Esq., for No. 53; to the compilers of "The Bristol Tune Book," for No. 310; and to Messrs. Metzler, & Co., for No. 218;—especially are they indebted to the contributors of Original Tunes for those compositions to which their names are attached:—to Dr. J. Abram, Dr. W. Amps, F. C. Atkinson, Esq., Mus. Bac., H. Baumer, Esq. R.A.M., J. W. Belcher, Esq., F. Braine, Esq., H. Branscombe, Esq., A. H. Brown, Esq., Dr. E. Bunnett, J. Baptiste Calkin, Esq., J. G. Callcott, Esq., F. Cambridge, Esq., E. J. Crow, Esq., Mus. Bac., Theodore Distin, Esq., Dr. G. Dixon, Arthur E. Dyer, Esq., Mus. Bac., H. Gadsby, Esq., Alfred R. Gaul, Esq., Mus. Bac., S. Gee, Esq., W. Bennett Gilbert, Esq., Mus. Bac., J. F. Goodban, Esq., A.R.A.M., W. H. Harper, Esq., E. Herbert, Esq., Mus. Bac., Dr. H. Hiles, A. James, Esq., C. S. Jekyll, Esq., C. Warwick Jordan, Esq., Mus. Bac., E. S. Keall, Esq., H. Lahce, Esq., the Rev. A. J. N. Macdonald, J. McMurdie, Esq., Mus. Bac., W. Chalmers Masters, Esq., the Rev. G. P. Merrick, B.A., Mus. Bac., H. L. Morley, Esq., Edwin Moss, Esq., T. Mountain, Esq., H. Percy, Esq., A. Rhodes, Esq., J. E. Richardson, Esq., the Rev. H. A. Richings, W. W. Ringrose, Esq., Mus. Bac., the late Dr. Robinson, Edmund Rogers, Esq., W. H. Sangster, Esq., Mus. Bac., Gordon Saunders, Esq., W. Shelmerdine, Esq., J. Hallett Sheppard, Esq., Dr. R. Sloman, G. Townshend Smith, Esq., Dr. W. Spark, Dr. C. Steggall, James Turle, Esq., E. H. Turpin, Esq., and W. J. Westbrook, Esq.

The Editors trust that they have realised their intention to make the book a worthy Companion to all the Hymnals now in use, and hope that the result of their labours will be a means of improving the Service of Song in the Sanctuary.

INDEX I.—METRICAL.

Tunes marked with an Asterisk were written expressly for this work, or are now printed for the first time.

SHORT METRE.

*Aldersgate	1
Asaph	2
Boylston	3
Cambridge	4
Darmstadt	5
Franconia... ..	6
Huddersfield	7
Laban	8
Lyte	9
Narenza	10
Ontario	11
S. Augustine	12
S. Bride	13
S. Edmund	14
S. Michael	15
Shawmut	16
Snowfield	17
Southwell... ..	18
Swabia... ..	19
Tytherton... ..	20
*Wedding Hymn... ..	21
Wirksworth	22

COMMON METRE.

Abridge	23
Bedford	24
Belmont	25
Bremen	26
Bristol	27
Byzantium	28

Cologne	29
Dundee	30
Evan	31
Gloucester	32
Lancaster	33
*Llandaff... ..	34
London New	35
Manchester New ..	36
Manchester Old	37
Martyrdom	38
Miles' Lane... ..	39
Ordination Tune ...	40
S. Ann	41
S. Bernard	42
S. James	43
S. Magnus	44
S. Mary	45
S. Peter	46
S. Stephen	47
Salisbury	48
Southwell	49
Spohr	256
*Tamar	50
Tiverton	51
Tottenham	52
Westminster	53
*Weston	54
Winchester Old ...	55
Windsor... ..	56
York... ..	57

LONG METRE.

Angels	58
Babylon's Streams ...	59
Beccles... ..	60
Foston	61
Breslau... ..	62
British	63
Canon... ..	64
Chartres	65
Eden	66
Eisenach	67
Ernan	68
Festus	69
Frieberg	70
*Humiliation	71
Hursley	72
*Ickleton	73
Kent	74
Melcombe... ..	75
Montgomery	94
Morning Hymn ...	76
Norfolk... ..	77
Norwood	78
Old 100th	79
Rockingham	80
S. Bernard	81
*S. Cecil	82
Sarum	83
Veni Creator	84
Wareham	97
Wartburg... ..	85
Winchester New... ..	86

4.4.7.7.6.	Minden ...	87	6.6.6.4.8.8.4.	*S. Frideswide	127
4.6.6.6.6.2.	*Frocester ...	88	6.6.6.6. Iamb.	*Penarth ...	128
4.7.8.4.4.4.	*Eardisley ...	269	" "	*Victory ...	129
5.4.5.4.5.4.5.4.	*Coniston ...	89	" Troch.	Angelus ...	130
5.5.3.5.	*Ilkley ...	90	" "	Ravenshaw ...	131
5.5.5.5.6.5.6.5.	British ...	63	6.6.6.6.6.6. Iamb.	*Bonar ...	132
"	*Eynsham ...	91	6.6.6.6.6.6.6.6. "	*Claremont ...	133
"	Hanover ...	92	" "	*Redhill ...	134
"	*Kingswood... ..	93	" Troch.	*Holywell ...	135
"	Montgomery ...	94	6.6.6.6.7.7.	*S. Thomas ...	136
"	Old 104th ...	95	6.6.6.6.8.8.	Adoration ...	137
"	*Ventnor ...	96	"	Christchurch ...	142
"	Wareham ...	97	"	Croft's 148th ...	138
5.5.5.5.10.5.6.5.6.10.	Dresden ...	99	"	Exeter ...	139
5.5.5.11.	*Camborne... ..	100	"	Old 148th ...	140
"	*Castletown ...	101	"	Olney ...	141
"	Kensington ...	393	6.6.7.	*Leigh ...	144
5.5.7.5.5.7.10.10.	*S. Leonards ...	102	6.6.7.6.7.6.	*Sherborne... ..	143
5.5.7.7.	*Evensong ...	98	6.6.7.7.7.7.	*Clevedon ...	145
5.5.8.8.5.5.	Haarlem ...	103	"	Parkside ...	146
5.6.9.5.6.9.	*Epworth ...	105	6.6.8.	*Bradford ...	394
"	*Hull ...	106	6.6.8.4.6.6.8.4.	Leoni ...	147
6.4.6.4.	*Bowness ...	104	6.6.8.6.6.6.8.6.	*Hastings ...	148
6.4.6.4.6.4.6.4.	*Shanklin ...	108	"	*Worlebury ...	149
6.4.6.4.10.10.	see 10.10.10.10.		6.6.8.6.6.6.8.6.6.	*Ryde ...	150
6.4.6.4.6.6.4.	Horbury ...	109	6.6.8.6.6.8.	Ascalon ...	151
6.4.6.4.6.6.6.4.	S. Nicholas ...	110	"	Old 122nd... ..	152
6.4.6.6.	*Creacombe ...	111	6.6.8.6.6.8.3.3.6.6.	*Thrace ...	395
6.5.6.5.	Caswell ...	112	6.6.8.6.8.7.	*Selhurst ...	153
"	Clewer ...	113	6.6.8.6.8.8.	*Charlton ...	158
"	*Dartford ...	114	6.6.10.5.6.7.7.10.	Adeste fideles	157
"	*Kennington ...	115	6.6.10.6.6.10. Iambic.	*Courland ...	154
6.5.6.5.6.5.	*Clapton ...	116	" Anap.	*Chepstow ...	155
"	*Henley ...	117	6.6.11.6.6.11.	*Bruges ...	159
6.5.6.5.6.5.6.5.	Franconia... ..	118	6.7.6.7.	*S. Andrew ...	156
"	S. Mary Magdalene	119	6.7.6.7.6.6.6.6.	Witternberg ...	160
"	Canterbury ...	120	6.8.6.4.	*Fulham ...	161
6.5.6.5.6.5.6.5.6.5.6.5.	Parkholme ...	121	6.8.6.8.	S. Helen ...	162
6.6.4.6.6.4.	Harlan ...	122	6.10.6.10.	*Monsell ...	163
6.6.4.6.6.6.4.	Leyden ...	123	6.10.10.6.	*Median ...	164
"	Moscow ...	124	7.4.7.4.7.4.7.4.	Easter Hymn	165
6.6.5.5.5.5.	*Queenstown ...	125	7.5.7.5.7.5.7.5.	*S. Mark ...	166
6.6.5.6.6.5.7.8.6.	*S. Valery ...	126	7.5.7.5.7.5.7.5.8.8.	*Rosemont... ..	167
6.6.6.4.	*Norwich ...	107	7.5.7.5.7.7.	*S. Silas ...	168
6.6.6.5.6.6.6.5.	*Waterbeach ...	391	7.6.7.6. Iambic.	Berlin ...	169

7.6.7.6. Iambic.	*Ilfracombe	170	7.7.7.7.	German Hymn	210
" "	Leipzig ...	171	"	Gibbons ...	211
" "	S. Cecilia ...	172	"	Harts ...	212
" "	Weimar ...	173	"	Heinlein ...	213
" Troch.	*Carthage ...	174	"	Innocents ...	214
7.6.7.6.7.6. Iambic.	*Bonar ...	132	"	Litany ...	205
7.6.7.6.7.6.7.6. "	*Advent ...	392	"	Lubeck ...	215
" "	Ewing ...	175	"	Ludlow ...	216
" "	*Hosanna ...	179	"	Monkland ...	217
" "	Missionary ...	180	"	Redhead (47) ...	218
" "	Munich ...	176	"	*Reigate ...	206
" "	Passion Chorale ...	177	"	Savannah ...	219
" "	S. Theodulph ...	178	"	Vienna ...	220
" "	*Scotland ...	181	"	Nassau ...	221
" "	*Wilton ...	182	7.7.7.7.4.	*Brecon ...	222
" "	Troch. Hamburg... ..	184	7.7.7.7.5.7.7.7.	*Pentecost ...	223
7.6.7.6.7.6.7.6.6.6.8.4.	Grafenberg ...	186	7.7.7.7.7.	Nassau ...	221
7.6.7.6.7.7.	*All Hallows ...	187	7.7.7.7.7.7. Triplets.	*S. Margaret ...	224
" Troch.	*Melancthon ...	185	7.7.7.7.7.7.	Cassel ...	225
7.6.7.6.7.7.7.6. "	*S. George ...	188	"	Dix ...	226
" Irregular.	Amsterdam ...	189	"	Madrid ...	227
" "	*Bromley ...	190	"	Salzburg ...	228
" "	Jeshurun ...	191	"	Wellspring ...	229
" "	*Rutland ...	191	7.7.7.7.7.7.7.7.	Hollingside ...	230
" "	Samaria ...	192	"	*Litany ...	231
" "	S. Barnabas ...	195	"	Syria ...	232
7.6.7.6.7.8.7.6. "	Russell Place ...	193	7.7.7.7.7.7.7.7.7.7.	Bethlehem ...	233
" "	*Sheerness ...	196	"	*Holmwood ...	234
7.6.7.6.8.6.8.6. "	*S. John ...	197	7.7.7.7.8.8. Troch.	*S. Faith ...	235
7.6.7.6.8.8.	S. Anatolius ...	198	"	Milman ...	236
7.6.7.6.8.8.7.7.	*Uxbridge ...	199	7.7.7.7.8.8.8.8.	*Sherwood ...	237
7.7.4.4.7.7.7.4.4.7.	*Grasmere ...	238	7.7.8.7.7.7.8.7.	*Grasmere ...	238
7.7.6.7.7.6.	*Dublin ...	200	"	*Denny ...	303
"	Ispruck ...	308	7.8.7.8.	*Dessau ...	239
7.7.7. "	*Ashstead ...	183	7.8.7.8.4.	*Taunton ...	240
"	*Southwark ...	201	7.8.7.8.7.	*Harrogate ...	241
7.7.7.3.	*Camberwell ...	202	7.8.7.8.7.3.	*Beaminster ...	242
"	*Kensington ...	203	7.8.7.8.7.7.	Prague ...	243
7.7.7.4.	*Ashstead ...	183	7.8.8.7.	*Philippi ...	244
7.7.7.5.	Capetown ...	204	8.3.3.6.	Hulme ...	245
7.7.7.6.	Litany ...	205	8.4.7.8.4.7.	Chichester ...	246
"	*Reigate ...	206	8.4.8.4.	*S. Jerome ...	247
7.7.7.7.	Brasted ...	207	8.4.8.4.8.4.	*Hanover Square ...	248
"	Compassion ...	203	8.4.8.4.8.8.8.	*Shipley ...	249
"	Culbach ...	209	8.4.8.4.8.8.8.4.	*Childrey ...	250

8.5.8.3.	*S Clement...	251	8.7.8.7.7.7.	*Eastbourne	295
8.5.8.5.	*Wood End ...	252	8.7.8.7.7.7.4.4.7.7.	*Louth ...	290
8.6.8.4.	Oimutz ...	253	8.7.8.7.7.7.7.7.	*Portman ...	296
8.6.8.6.	*Wood End... ..	252	8.7.8.7.7.7.8.8.	*Malines ...	297
8.6.8.6.4.4.8.8.	Posen ...	254	8.7.8.7.8.7.7.	Dusseldorf...	298
8.6.8.6.6.6.6.6.	*Lamborne ...	255	8.7.8.7.8.8.	Iamb.	*S. Paul ...
8.6.8.6.8.6.	Spohr ...	256	8.7.8.7.8.8.	Troch.	*Mant ...
8.6.8.6.8.6.8.6.	*Holloway ...	257	8.7.8.7.8.8.7.	Luther's Hymn	301
"	*S. Kew ...	258	8.7.8.7.8.8.7.7.	*Brompton ...	302
"	S. Matthew ...	259	8.7.8.7.8.8.8.8.	*Denny ...	303
"	Spohr ...	260	8.7.8.7.8.8.8.9.	*Acton ...	304
8.6.8.6.8.8.	*West Dulwich	261	8.8.4.	*Wantage ...	305
8.6.8.6.8.8.6.	*S. Martin ...	262	8.8.6.8.8.6.	*Aberdaron...	306
8.6.8.6.8.8.8.6.	*Brinkburne	263	"	*Ewelme ...	307
8.6.8.6.8.8.8.8.	*Maidstone ...	264	"	Inspruck ...	308
8.6.8.8.6.	*Newcastle ...	265	"	Kingston ...	309
8.6.8.8.8.6.	*Dursley ...	266	"	Pembroke ...	310
8.7.8.3.	*Mansfield ...	267	"	*Venetia ...	311
8.7.8.4.	*Morning Star	268	8.8.7.	Stabat Mater	312
8.7.8.4.4.4.	*Eardisley ...	269	8.8.7.8.8.7.	*Stirling ...	313
8.7.8.7. Iamb.	*Langdale ...	270	"	*Trentham ...	314
8.7.8.7. Troch.	Batavia ...	271	8.8.7.8.8.7.8.8.8.	Frankfort ...	315
"	Mariners ...	272	8.8.8. Iamb.	*Holy Trinity	316
"	Mentz ...	273	" Troch.	*Southwark	201
"	Scudamore	274	8.8.8.3.	*Galilee ...	317
"	Sharon ...	275	8.8.8.4.	*Leith ...	318
"	Stutgard ...	276	"	*Minster ...	319
8.7.8.7.4.7.	*Ulpha ...	277	"	*S. Edward...	320
8.7.8.7.8.7.	Antwerp ...	278	8.8.8.6. Iamb.	*Confidence	321
"	Benediction	279	"	Soldau ...	322
"	Dismission	280	" Troch.	Avignon ...	323
"	Mannheim	281	"	*Modena ...	324
"	Oriel... ..	282	8.8.8.7.	Avignon ...	323
"	S. Thomas	283	8.8.8.8.6.	*Durham ...	325
8.7.8.7.8.7.8.7.	Alla Trinita beata	284	8.8.8.8.6.6.6.6.8.	Worms ...	326
"	*Dartmouth	285	8.8.8.8.7.	*Heber ...	327
"	*Mirfield ...	286	8.8.8.8.8.	*Falmouth ..	328
"	*S. Wilfrid ...	287	"	Luther's Hymn	301
"	Vesper ...	288	8.8.8.8.8. (112th)	Baden ...	329
8.7.8.7.6.6.6.6.7.	Worms ...	326	"	Celestis Urbs	330
8.7.8.7.6.6.8.8.	*Waddon ...	289	"	Colmar ...	331
8.7.8.7.7.5.7.5.8.7.8.7.	*Eastertide...	291	"	*Conway ...	332
8.7.8.7.7.7.	All Saints ...	292	"	Eaton ...	333
"	Coblentz ...	293	"	Giessen ...	334
"	Dretzel ...	294	"	Halle ...	335

8.8.8.8.8.(112th)	*Heber ...	327	10.10.7.10.10.7.	*Grantham...	368
"	Melita ...	397	10.10.10.4.	*Eldon ...	384
"	*Morecambe	336	10.10.10.10. Iamb.	*Croydon ...	369
"	Pleval ...	337	10.10.10.10.	Eventide ...	396
"	*S. Margaret	338	" "	*Lyonsdown...	370
"	S. Matthias	339	" "	*S. Cecilia ...	371
"	S. Nathaniel	340	" "	Toulon ...	372
"	S. Werburg	341	" Anap.	O quanta qualia	373
"	Strasbourg ...	342	10.10.10.10.10.10.	Yorkshire ...	374
"	Surrey ...	343	10.10.10.10.11.11.	*S. Anselm...	375
"	*Swaffham ...	344	10.10.11.11. (see 5.5.5.5.6.5.6.5.)		
"	Veni Emmanuel	345	10.11.11.11.12.11.10.11.	*S. Basil ...	376
"	*Victoria ...	346	11.8.11.8.	Abridge ...	23
" (113th)	Braine (30)	347	"	Martyrdom	38
" "	Dresden ...	348	11.9.11.9. (see 5.6.9.5.6.9.)		
" "	Old 113th...	349	11.10.11.4.	*Romsey ...	377
" "	Worsley ...	350	11.10.11.6.	*Lincoln ...	378
8.8.8.8.8.8.8. Iamb.	Celestis Urbs	330	11.10.11.9.	*S. Botolph...	379
" "	S. Serf ...	352	11.10.11.10.	*Cullingworth	380
8.8.8.8. Anap.	David ...	353	11.10.11.10. Anap.	Nurnberg ...	381
" "	Galway ...	354	11.10.11.10.9.11.	S. Patrick ...	382
8.8.8.8.8.8.8. Anap.	Sion ...	355	11.10.11.10.10.10.	*Letcombe ...	383
8.9.8.8.9.8.6.6.4.8.8.	Sleepers Wake	356	11.11.11.4.	*Eldon ...	384
8.9.8.9.4.	*Newark ...	351	11.11.11.5.	*Norbury ...	385
9.6.9.6.9.6.9.6.	Bavaria ...	357	11.11.11.11. (see 6.5.6.5. & 6.5.6.5.6.5.6.5.)		
9.7.9.7.	*Silsden ...	365	11.11.12.11.12.11.10.11 (see		
9.7.9.7.9.7.9.7.	*Northill ...	358	10.11.11.11.12.11.10.11.)		
9.8.9.8. Iamb.	*Challow ...	359	11.12.12.10.	S. Athanasius	386
" Anap.	*Rochford ...	360	"	*Bingley ...	387
9.8.9.8.8.8.	Bremen ...	361	12.10.12.10.	*S. Philip ...	388
9.9.8.9.9.8.6.6.4.8.8.	Sleepers Wake	356	12.11.12.11.	*Queenborough	389
10.4.10.4.	*S. Mildred	362	12.12.12.12.	Erfurt ..	390
10.4.10.4.10.10.	*S. Raphael	363	13.11.13.12.	*Waterbeach	391
10.6.10.6.	*S. Wilfrid...	364	13.12.13.12. (see 12.11.12.11.)		
10.7.9.7.	*Silsden ...	365	14.14.14.14.	*Advent ...	392
10.9.10.9.10.10.8.10.10.8.	*S. Dunstan	366	15.15.15.15. (see 8.7.8.7.8.7.8.7.)		
10.10.6.6.10.	*S. Gabriel...	367			

INDEX II.—ALPHABETICAL.

Aberdaron	306	Bristol	27	Dartford... ..	114
Abridge	23	British	63	Dartmouth... ..	285
Acton	304	Bromley	190	David	353
Adeste fideles ...	157	Brompton	302	Denny	303
Adoration	137	Bruges	159	Dessau	239
Advent	392	Byzantium	28	Dismission... ..	280
Aldersgate	1	Camberwell	202	Dix	226
Alla Trinita beata...	284	Camborne	100	Dresden	99
All Hallows	187	Cambridge... ..	4	" (113th.) ...	348
All Saints	292	Canon	64	Dretzel	294
Amsterdam	189	Canterbury	120	Dublin	200
Angels	58	Capetown	204	Dundee	30
Angelus	130	Carthage	174	Durham	325
Antwerp	278	Cassel	225	Dursley	266
Asaph	2	Castletown	101	Dusseldorf	298
Ascalon	151	Caswell	112	Eardisley	269
Ashstead	183	Celestis Urbs	330	Eastbourne	295
Avignon	323	Challow	359	Easter Hymn	165
Babylon's Streams...	59	Charlton	158	Eastertide	291
Baden... ..	329	Chartres... ..	65	Eaton	333
Batavia	271	Chepstow	155	Eden	66
Bavaria	357	Chichester	246	Eisenach	67
Beaminster	242	Childrey	250	Eldon	384
Beccles	60	Christchurch... ..	142	Epworth	105
Bedford	24	Clapton	116	Erfurt	390
Belmont	25	Claremont	133	Ernan... ..	68
Benediction	279	Clevedon	145	Evan	31
Berlin... ..	169	Clewer	113	Evensong	98
Bethlehem	233	Coblentz	293	Eventide	396
Bingley	387	Colmar	331	EWelme	307
Bonar... ..	132	Cologne	29	Ewing	175
Boston	61	Compassion	208	Exeter	139
Bowness	104	Confidence... ..	321	Eynsham	91
Boylston... ..	3	Coniston	89	Falmouth	328
Bradford	394	Conway	332	Festus	69
Braine (No. 30) ...	347	Courland	154	Franconia (s.m.) ...	6
Brasted	207	Creacombe	111	" (6.5.) ...	118
Brecon	222	Croft's 148th.	138	Frankfort	315
Bremen (c.m.)	26	Croydon	369	Frieberg... ..	70
" (9.8.9.8.8.8.)	361	Culbach	209	Frocester	88
Breslau	62	Cullingworth... ..	380	Fulham	161
Brinkburne	263	Darmstadt	5		

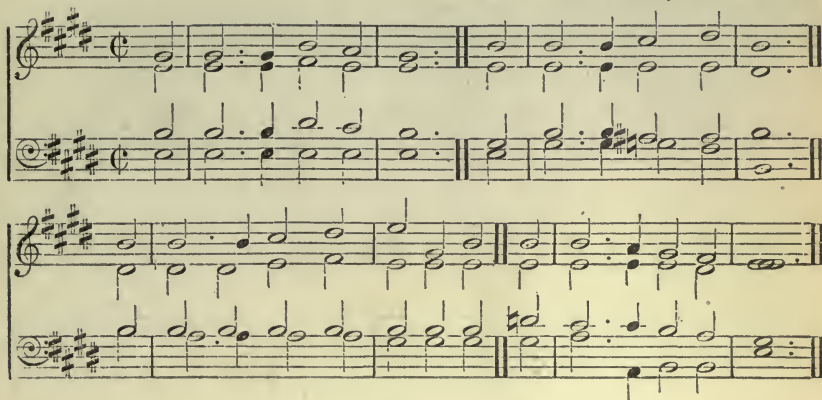
Galilee	317	Kingswood	93	Montgomery	94
Galway	354	Laban	8	Morecambe	336
German Hymn	210	Lamborne	255	Morning Hymn	76
Gibbons	211	Lancaster	33	Morning Star	268
Giessen	334	Langdale	270	Moscow	124
Gloucester	32	Leigh	144	Munich	176
Grafenberg	186	Leipzig	171	Narenza	10
Grantham	368	Leith	318	Nassau	221
Grasmere	238	Leoni	147	Newark	351
Haarlem	103	Lecombe	383	Newcastle	265
Halle	335	Leyden	123	Norbury	385
Hamburg	184	Lincoln	378	Norfolk	77
Hanover	92	Litany, (7.7.6.)	205	Northill	358
Hanover Square	248	„ (8 of 7's)	231	Norwich	107
Harlan	122	Llandaff	34	Norwood	78
Harrogate	241	London New	35	Nurnberg	381
Harts	212	Louth	290	Old 100th	79
Hastings	148	Lubeck	215	Old 104th	95
Heber	327	Ludlow	216	Old 113th	349
Heinlein	213	Luther's Hymn	301	Old 122nd	152
Henley	117	Lyonsdown	370	Old 148th	140
Hollingside	230	Lyte	9	Olmütz	253
Holloway	257	Madrid	227	Olney	141
Holmwood	234	Maidstone	264	Ontario	11
Holy Trinity	316	Malines	297	O quanta qualia	373
Holywell	135	Manchester New	36	Ordination Tune	40
Horbury	109	Manchester Old	37	Oriel	282
Hosanna	179	Mannheim	281	Parkholme	121
Huddersfield	7	Mansfield	267	Parkside	146
Hull	106	Mant	300	Passion Choralc	177
Hulme	245	Mariners	272	Pembroke	310
Humiliation	71	Martyrdom	38	Penarth	128
Hursley	72	Median	164	Pentecost	223
Ickleton	73	Melancthon	185	Philippi	244
Ilfracombe	170	Melcombe	75	Pleyel	337
Ilkley	90	Melita	397	Portman	296
Innocents	214	Mentz	273	Posen	254
Inspruck	308	Miles' Lane	39	Prague	243
Jeshurun	191	Milman	236	Queenborough	389
Kennington	115	Minden	87	Queenstown	125
Kensington, (5.5.5.11.)	393	Minster	319	Ravenshaw	131
„ (7.7.7.3.)	203	Mirfield	286	Redhead (No. 47)	218
Kent	74	Missionary	180	Redhill	134
Kingston	309	Modena	324		
		Monkland	217		
		Monsell	163		

Reigate	206	S. Mildred	362	Swabia	19
Rockford	360	S. Nathaniel	340	Swaffham	344
Rockingham	80	S. Nicholas	110	Syria	232
Romsey	377	S. Patrick	382	Tamar.. ..	50
Rosemont	167	S. Paul	299	Taunton	240
Russell Place... ..	193	S. Peter	46	Thrace	395
Rutland	194	S. Philip	388	Tiverton	51
Ryde	150	S. Raphael	363	Tottenham	52
		S. Serf	352	Toulon	372
S. Anatolius	198	S. Silas	168	Trentham	314
S. Andrew	156	S. Stephen	47	Tytherton	20
S. Ann	41	S. Theodulph... ..	178		
S. Anselm	375	S. Thomas (6.6.6.6.7.7.)	136	Ulpha	277
S. Athanasius	386	„ (8.7.8.7.8.7.)	283	Uxbridge	199
S. Augustine	12	S. Valery	126		
S. Barnabas	195	S. Werburg	341	Venetia	311
S. Basil	376	S. Wilfrid (8.7.)	287	Veni Creator	84
S. Bernard (C.M.)	42	„ (10.6.10.6.)	364	Veni Emmanuel	345
S. Bernard (L.M.)	81	Salisbury	48	Ventnor	96
S. Botolph	379	Salzburg	228	Vesper.. ..	288
S. Bride	13	Samaria	192	Victoria	346
S. Cecil	82	Sarum... ..	83	Victory	129
S. Cecilia (7.6.)	172	Savannah	219	Vienna	220
„ (10's.)	371	Scotland	181		
S. Clement	251	Scudamore	274	Waddon	289
S. Dunstan	366	Selhurst	153	Wantage	305
S. Edmund	14	Shanklin	108	Wareham	97
S. Edward	320	Sharon	275	Wartburg	85
S. Faith	235	Shawmut	16	Waterbeach	391
S. Frideswide...	127	Sheerness	196	Wedding Hymn	21
S. Gabriel	367	Sherborne	143	Weimar	173
S. George	188	Sherwood	237	Wellspring	229
S. Helen	162	Shipley	249	West Dulwich.. ..	261
S. James	43	Silsden	365	Westminster	53
S. Jerome	247	Sion	355	Weston	54
S. John	197	Sleepers wake	356	Wilton.. ..	182
S. Kew	258	Snowfield	17	Winchester New	86
S. Leonards	102	Soldau.. ..	322	Winchester Old	55
S. Magnus	44	Southwark	201	Windsor	56
S. Margaret (6 of 7's)	224	Southwell (S.M.)	18	Wirksworth	22
„ (6 of 8's)	338	„ (C.M.)	49	Wittemberg	160
S. Mark	166	Spohr (C.M. 6 lines)	256	Wood End	252
S. Martin	262	„ (D.C.M.)	260	Worlebury	149
S. Mary	45	Stabat Mater	312	Worms	326
S. Mary Magdalene	119	Stirling	313	Worsley	350
S. Matthew	259	Strasburg	342		
S. Matthias	339	Stutgard	276	York	57
S. Michael	15	Surrey.. ..	343	Yorkshire	374

1

Aldersgate. S.M.

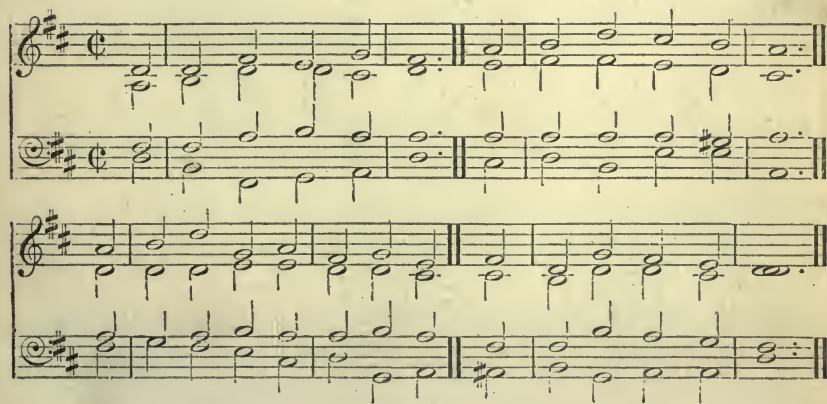
REV. G. P. MERRICK, B.A. Mus Bac.



2

Asaph. S.M.

W. H. WALTER.



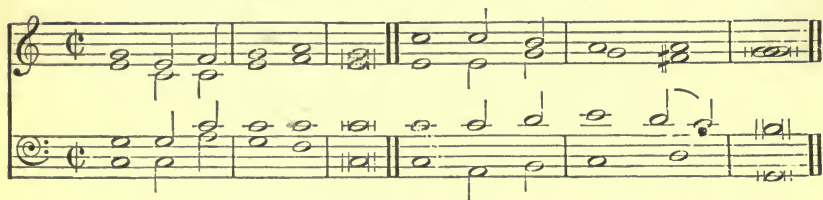
(1)

B

3

Boylston. S.M.

LOWELL MASON.



4

Cambridge. S.M.

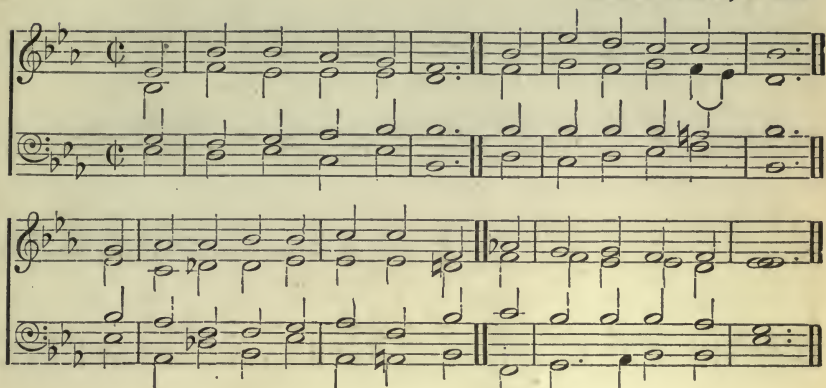
REV. R. HARRISON.



5

Darmstadt. S.M.

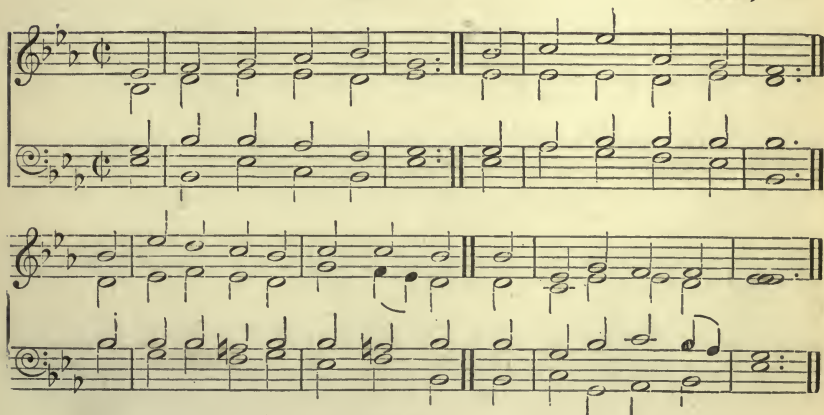
JOHANN CRÜGER, d. 1662.



6

Franconia. S.M.

GERMAN, 1720.



7

Huddersfield. S.M.

MAURICE GREEN, Mus. Doc.



8

Laban. S.M.

LOWELL MASON.



9

Lyte. S.M.

J. B. WILKES, A.R.A.M.

Far from my heav'n-ly home, Far from my Fa-ther's breast.

Faint-ing I cry, blest Spi-rit, come, And speed me to my rest.

10

Darenza. S.M.

GERMAN.

Far from my heav'n-ly home, Far from my Fa-ther's breast.

Faint-ing I cry, blest Spi-rit, come, And speed me to my rest.

11

Ontario. S.M.

ADAPTED FOR THIS WORK.



12

S. Augustine. S.M.

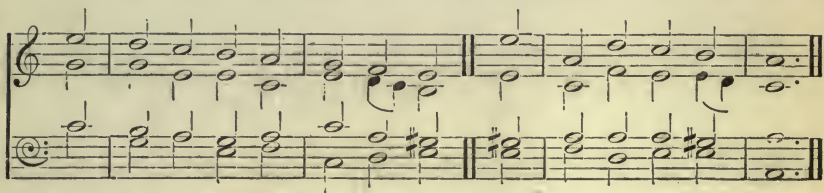
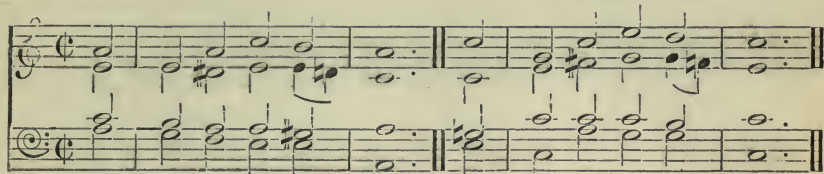
OLD GERMAN.



13

S. Bride. S.M.

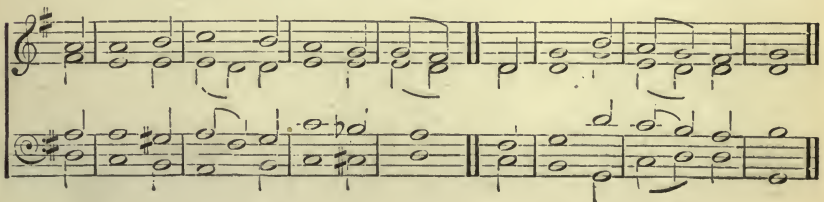
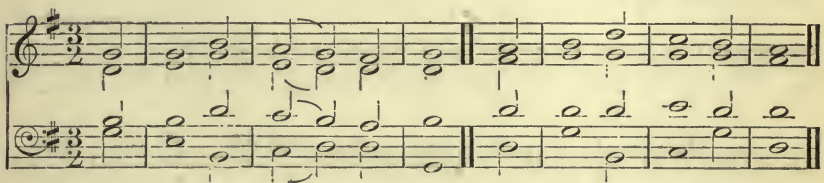
S. HOWARD, Mus. Doc, 1762.



14

S. Edmund. S.M.

EDWARD GILDING, 1762.



15

S. Michael. S.M.

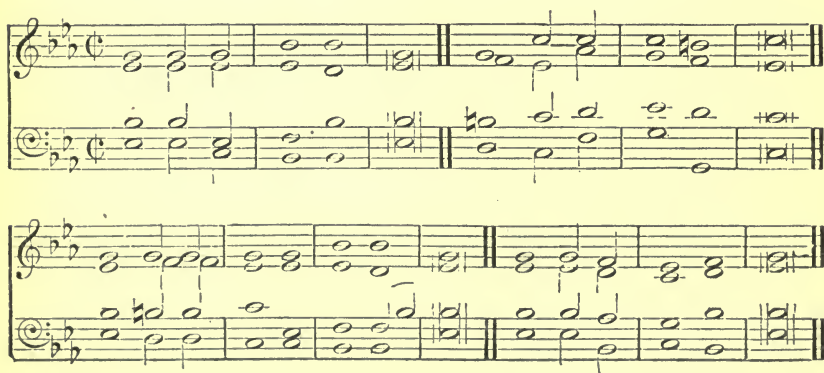
DAY'S PSALTER, 1563.



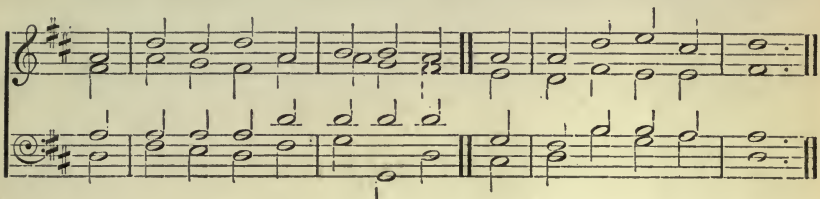
16

Shalmut. S.M.

LOWELL MASON.



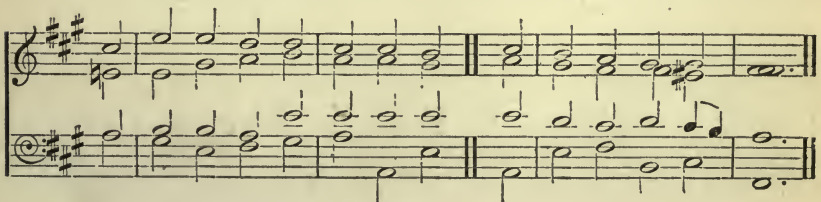
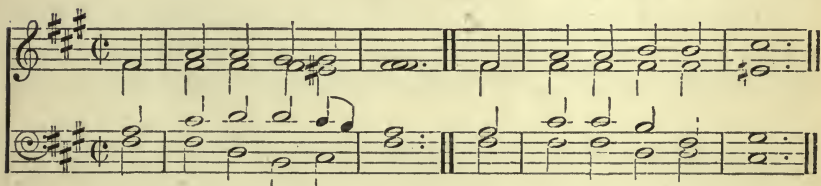
17

Snowfield. S.M.

18

Southwell. S.M.

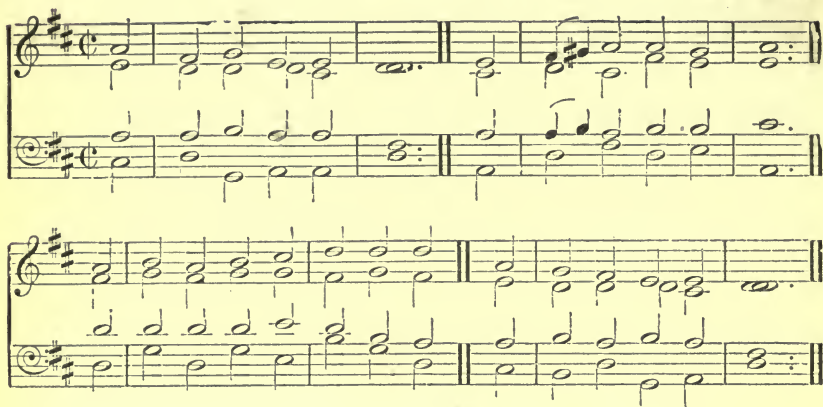
H. DENHAM'S PSALTER, 1588.



19

Swabia. S.M.

OLE GERMAN.



20

Tytherton. S.M.

REV. L. R. WEST.



21

Wedding Hymn. S.M.

C. WARWICK JORDAN, Mus. Bac

How wel - come was the call, And sweet the fes - tal lay,

When Je - sus deign'd in Ca - na's hall, To bless the mar-riage day.

22

Wickswoth. S.M.

MAURICE GREEN, Mus. Doc.

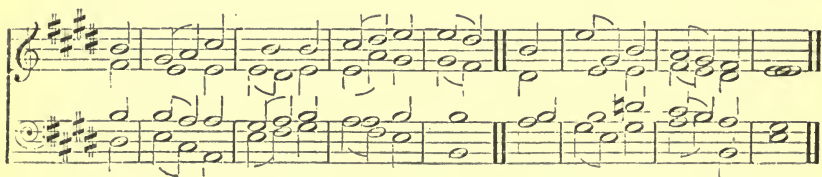
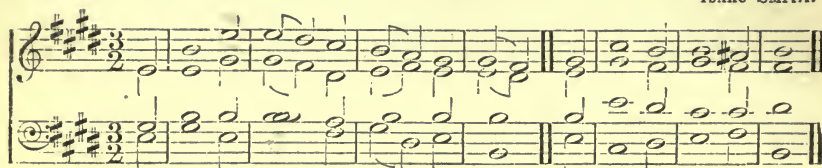
How wel - come was the call, And sweet the fes - tal lay,

When Je - sus deign'd in Ca - na's hall, To bless the mar-riage day.

23

Abridge. C M.

ISAAC SMITH.



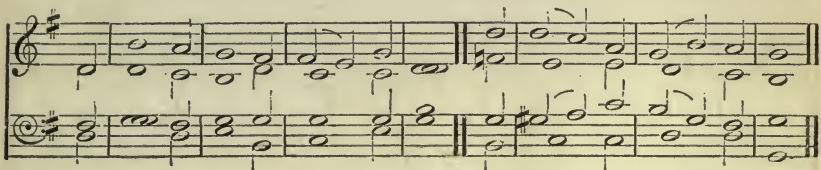
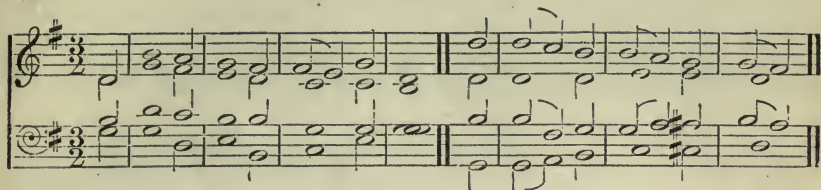
24

Bedford. C.M.

W. WHEALL, Mus. Bac. c. 1730.



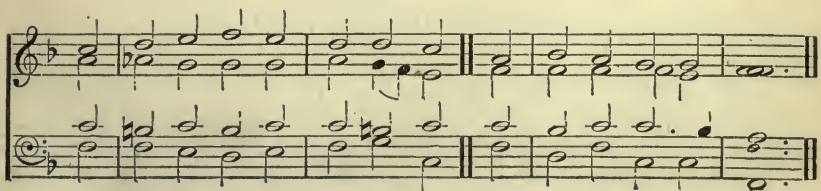
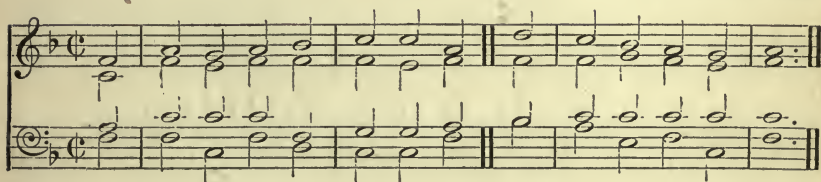
25

Belmont. C.M.

26

Bremen. C.M.

M. VULPIUS, 1609.



27

Bristol. C.M.

RAVENS-CROFT'S PSALTER, 1621.



28

Byzantium. C.M.

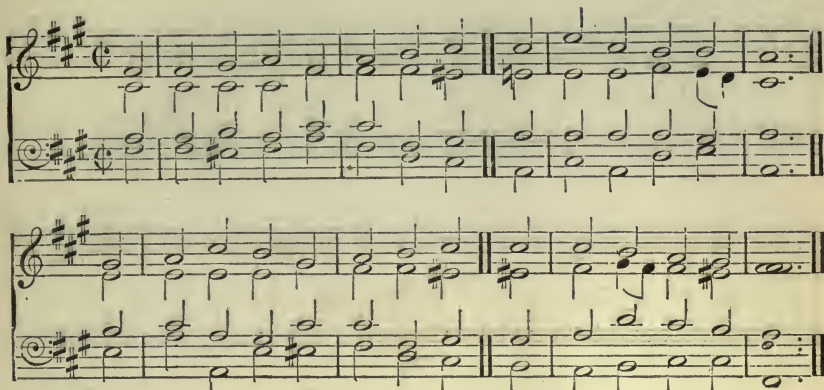
T. JACKSON.



29

Cologne. C.M.

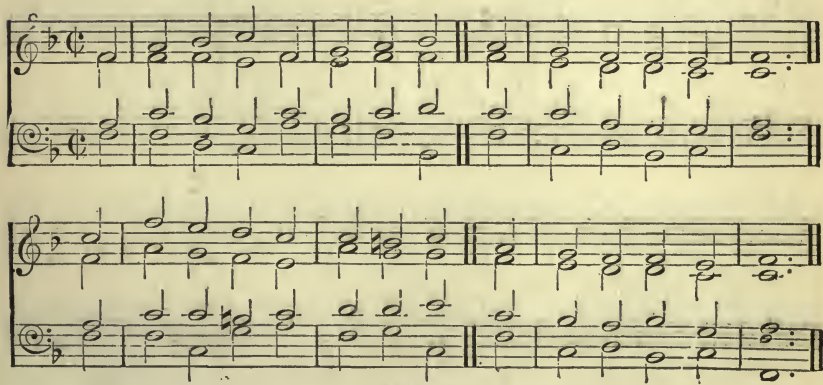
GERMAN.



30

Dundee. C.M.

ANDRO HART'S PSALTER, 1615.



31

Evan. C.M.

LOWELL MASON.



32

Gloucester. C.M.

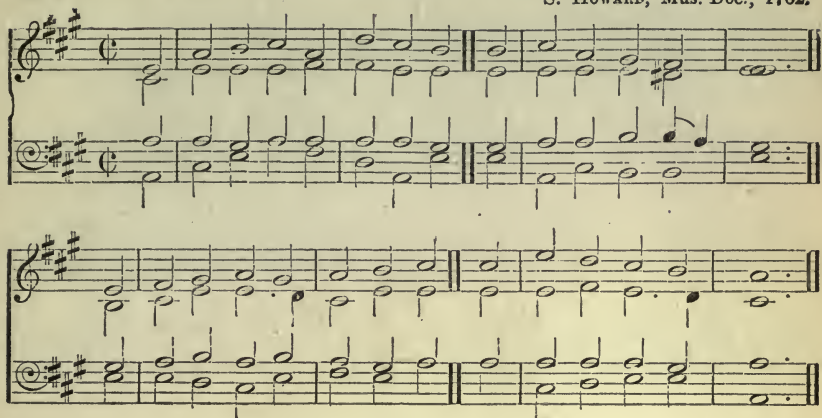
R. HILTON.



33

Lancaster. C.M.

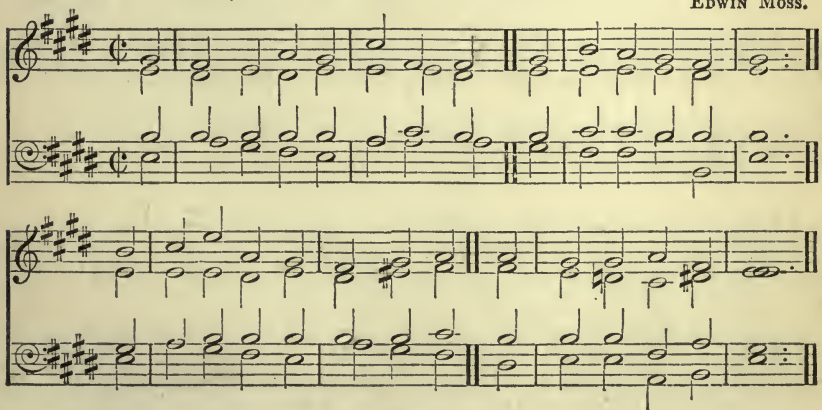
S. HOWARD, Mus. Doc., 1762.



34

Wlandaff. C.M.

EDWIN MOSS.



35

London New. C.M.

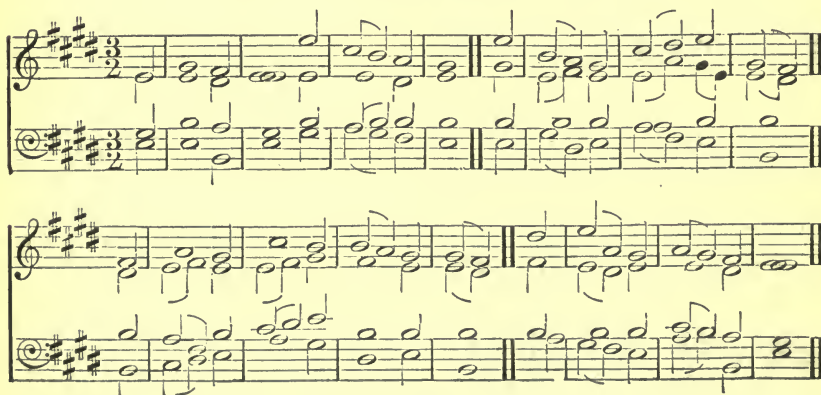
SCOTCH PSALTER, 1635.



36

Manchester New. C.M.

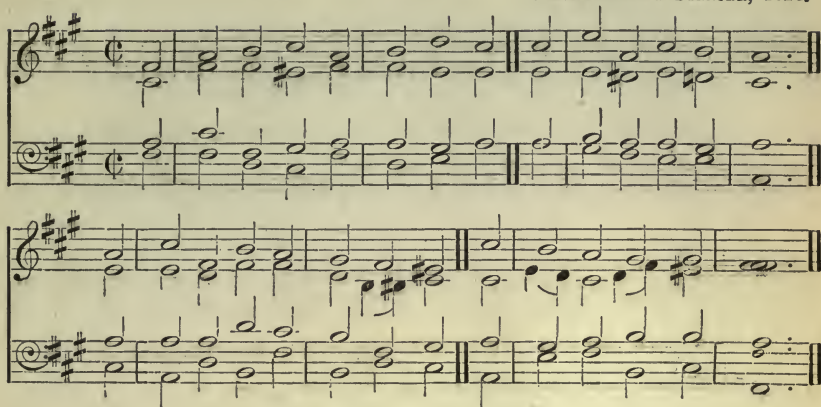
R. WAINWRIGHT, Mus. Doc.



37

Manchester Old. C.M.

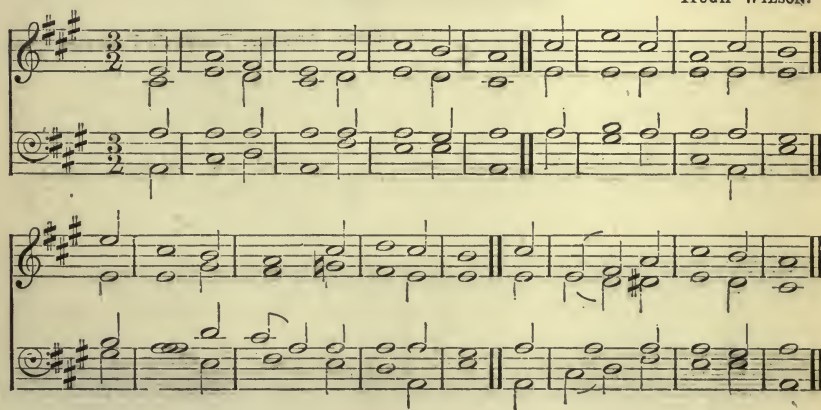
RAVENSCROFT'S PSALTER, 1621.



38

Martyrdom. C.M.

HUGH WILSON.



Miles' Lane. C.M.

W. SHRUBSOLE.

Two staves of music in G major (one sharp) and common time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of eighth and sixteenth notes, with some rests. The lyrics are written below the first staff.

All hail the pow'r of Je-su's name. Let angels prostrate fall, Bring forth the roy-al

Continuation of the musical score for 'Miles' Lane'. The melody and bass line continue with the same notation. The lyrics are written below the first staff.

di - a - dem, And crown Him, crown Him, crown Him, crown Him Lord of all.

Ordination Tune. C.M.

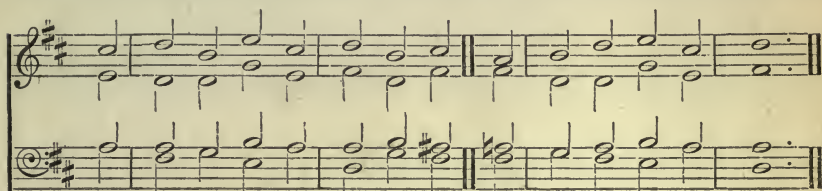
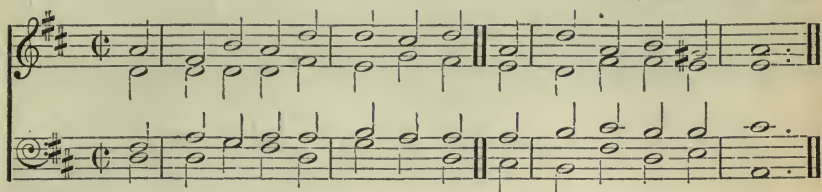
T. TALLIS, ARCHBP. PARKER'S PSALTER, 1565.

Two systems of musical notation for 'Ordination Tune'. Each system consists of a treble staff and a bass staff. The music is in G major (one sharp) and common time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of eighth and sixteenth notes, with some rests. The lyrics are written below the first staff.

41

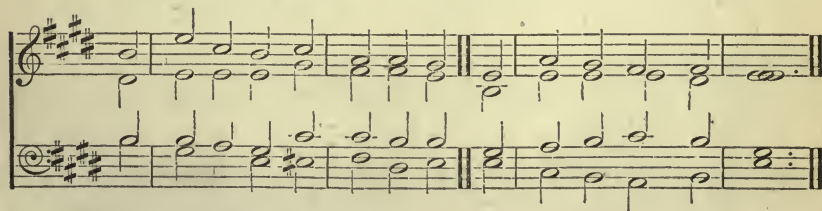
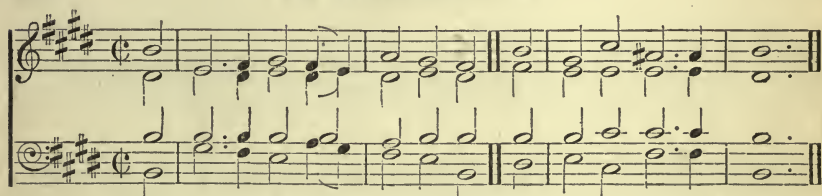
S. Ann. C.M.

W. CROFT. Mus. Doc.



42

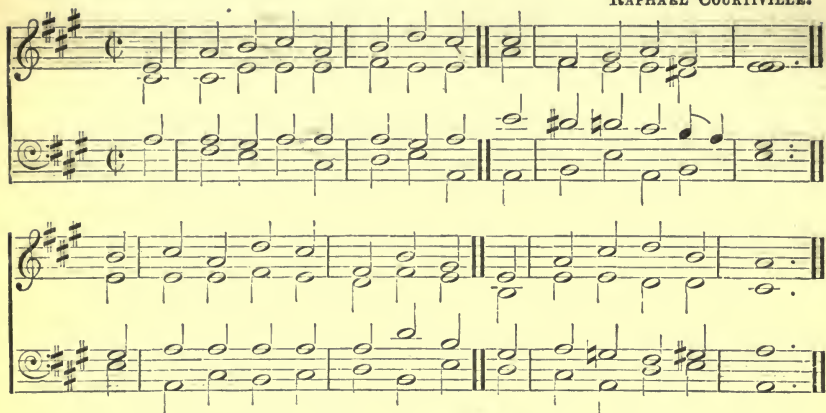
S. Bernard. C.M.



43

S. James. C.M.

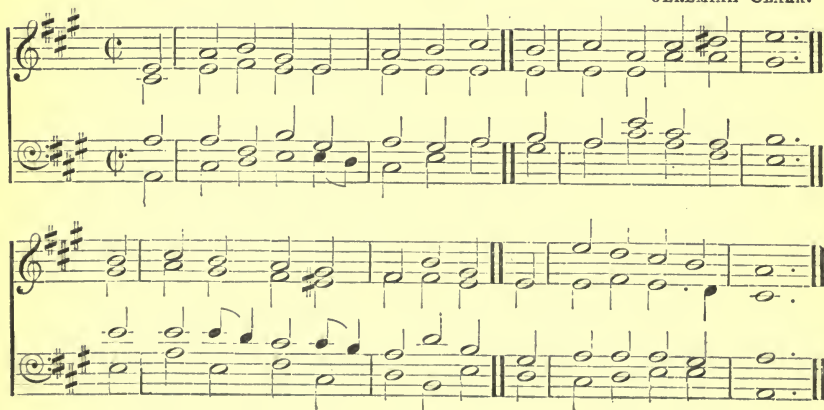
RAPHAEL COURTIVILLE.



44

S. Magnus. C.M.

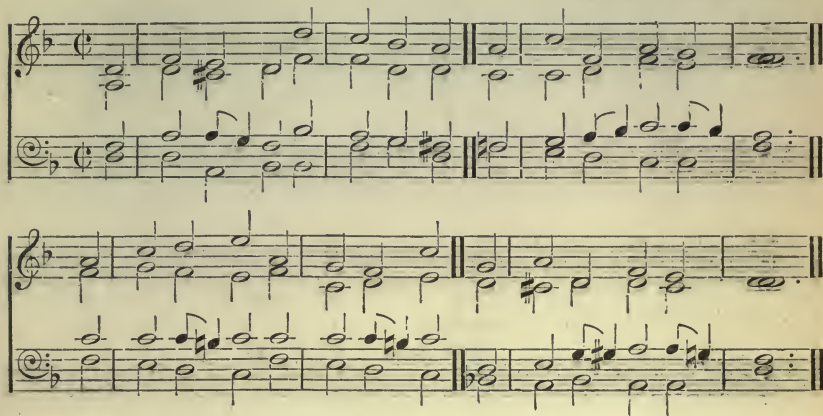
JEREMIAH CLARK.



45

S. Mary. C.M.

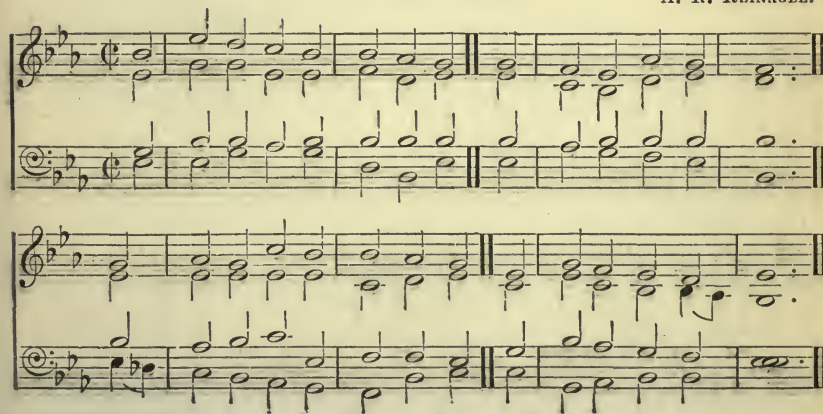
PLAYFORD'S PSALTER, 1677.



46

S. Peter. C.M.

A. R. REINAGLE.



47

S. Stephen. C.M.

REV. W. JONES.



48

Salisbury. C.M.

RAVENS CROFT'S PSALTER. 1621.



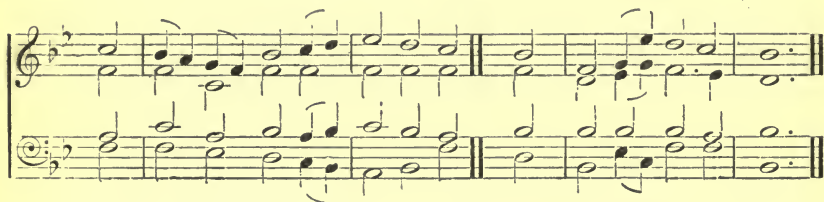
Je - ru - sa - lem my hap - py home, Name ev - er dear to me,

When shall my la - bours have an end, Thy joys when shall I see?

51

Tiberton. C.M.

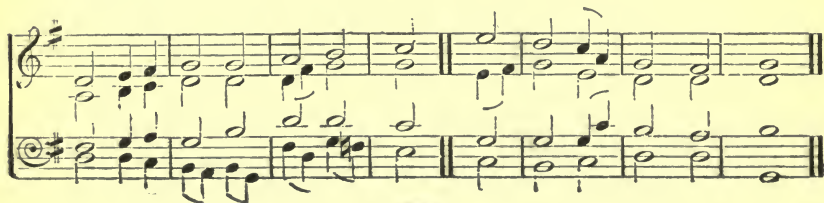
REV. J. GRIGG.



52

Tottenham. C.M.

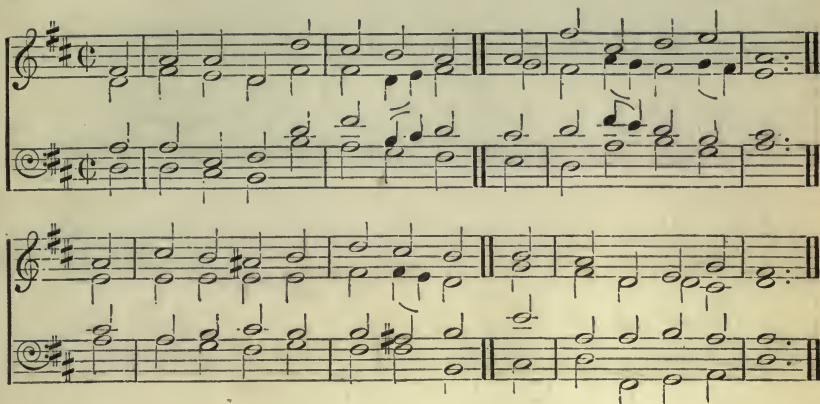
T. GREATOREX.



53

Westminster. C.M.

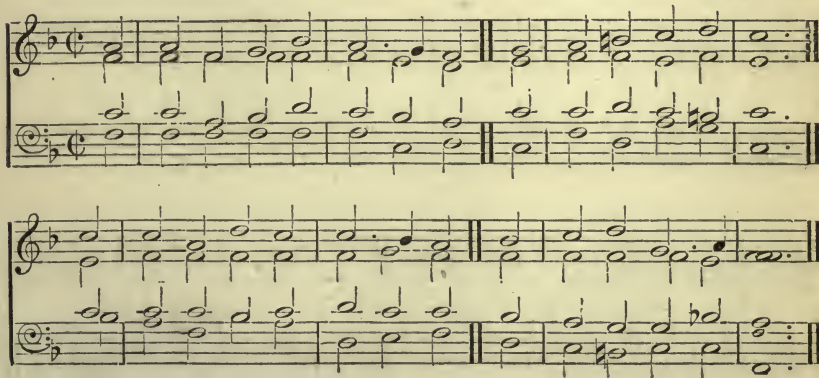
JAMES TURLE.



54

Weston. C.M.

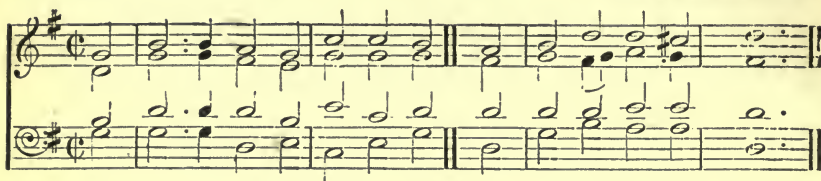
EDWIN MOSS.



55

Winchester Old. C.M.

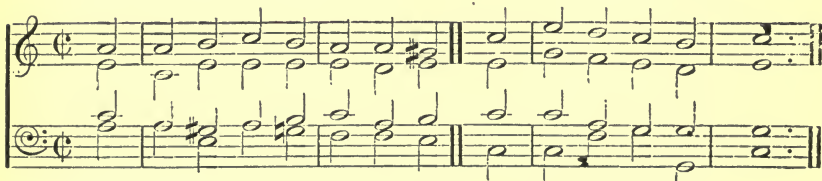
Est's PSALTER, 1592.



56

Windsor. C.M.

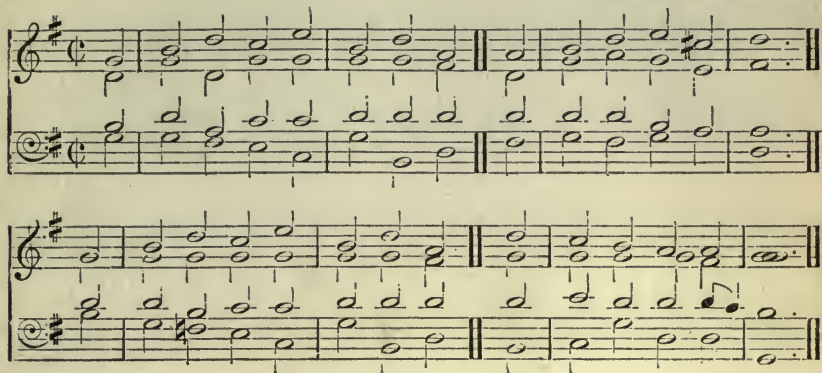
Est's PSALTER, 1592.



57

York. C.M.

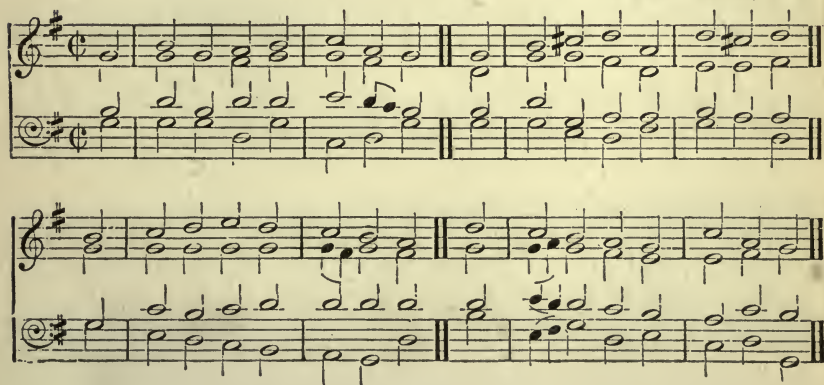
ANDRO HART'S PSALTER, 1615.



58

Angels. L.M.

ORLANDO GIBBONS, 1620.

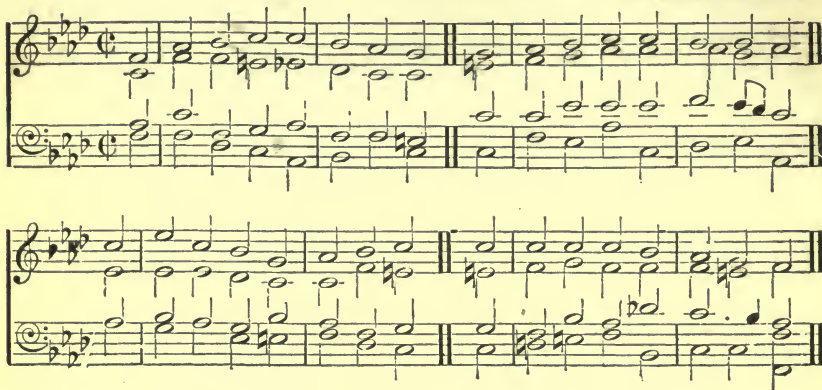


59

Babylon's Streams.

L.M.

T. CAMPION, Mus. Doc.

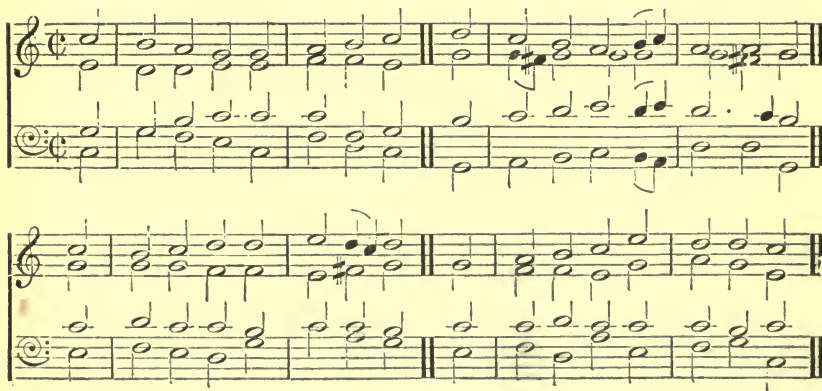


60

Beccles.

L.M.

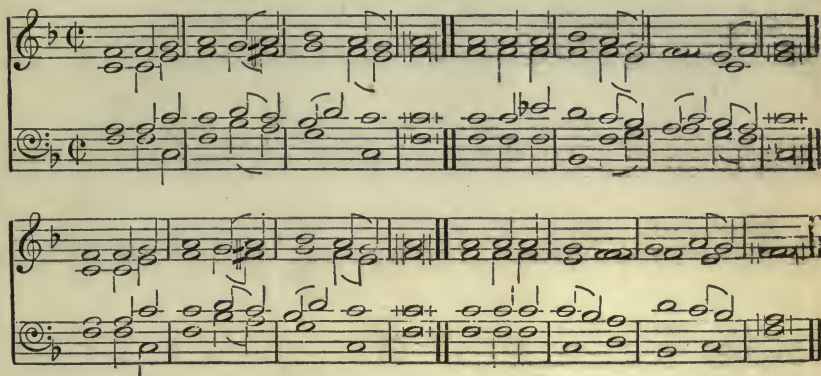
VOPELIUS, c. 1682.



61

Boston. L.M.

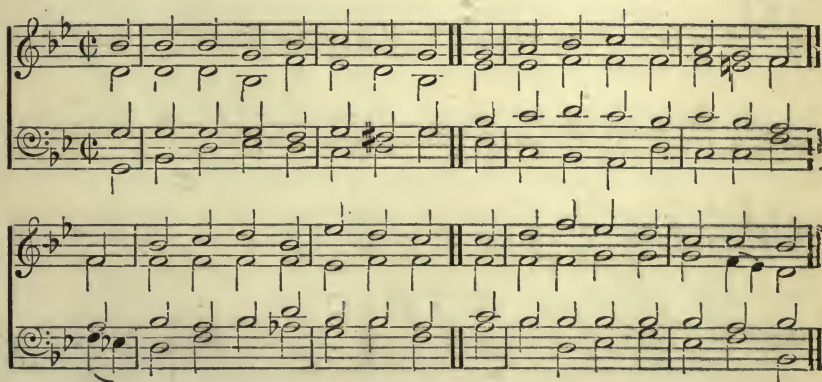
OLD MELODY, ADAPTED.



62

Breslau. L.M.

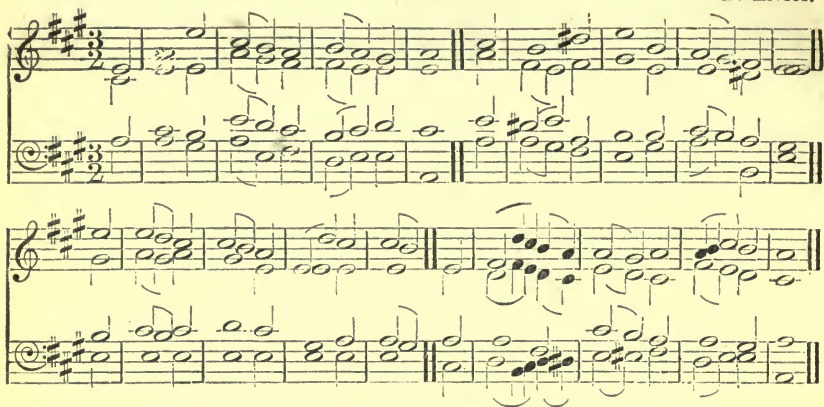
OLD GERMAN.



63

British. L.M.

B. LIVIUS.

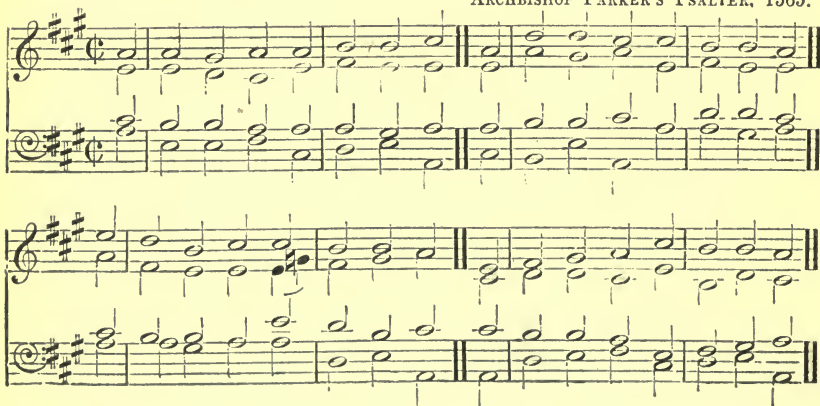


64

Canon. L.M.

T. TALLIS.

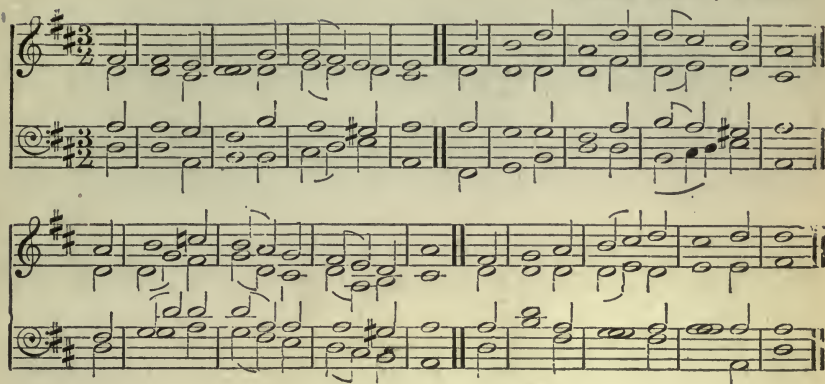
ARCHBISHOP PARKER'S PSALTER, 1565.



65

Chartres. L.M.

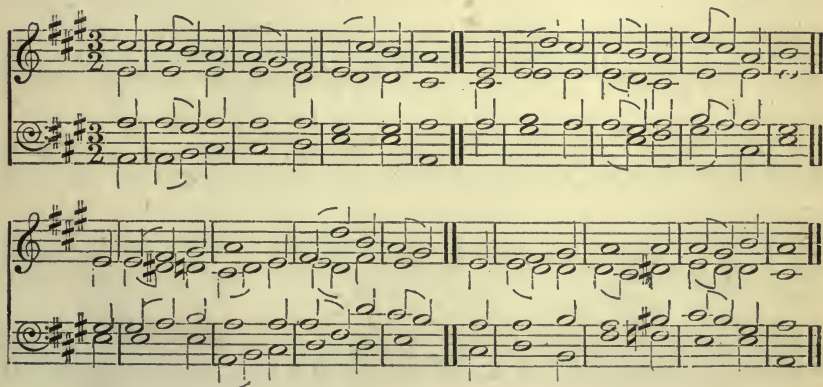
FRENCH MELODY, ADAPTED.



66

Eden. L.M.

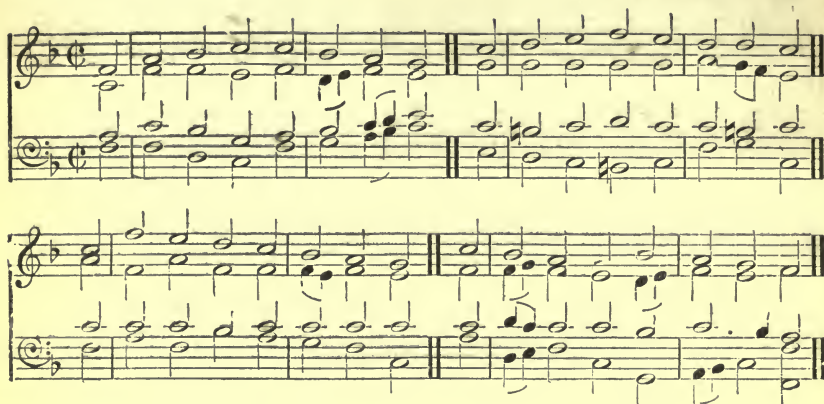
T. B. MASON.



67

Eisenach. L.M.

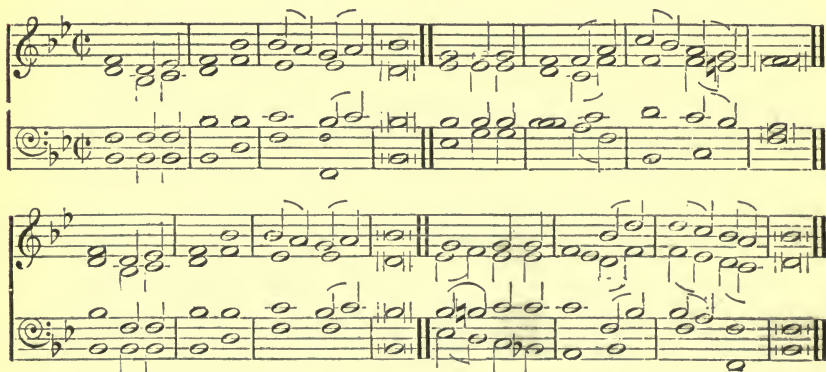
J. H. SCHEIN. d. 1631.



✓ 68

Ernan. L.M.

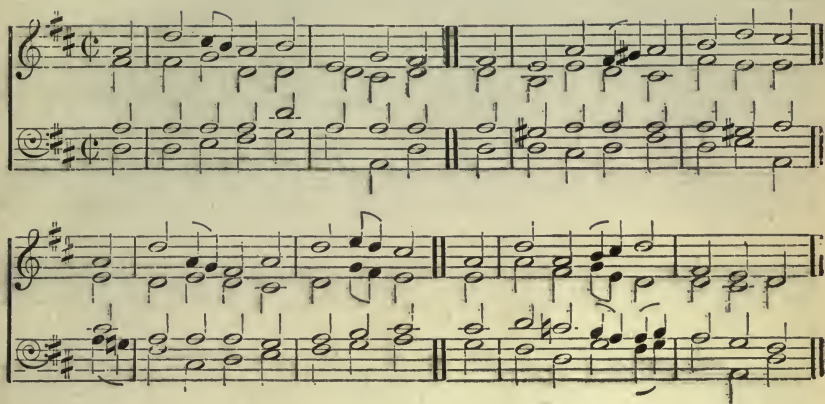
LOWELL MASON.



69

Festus. L.M.

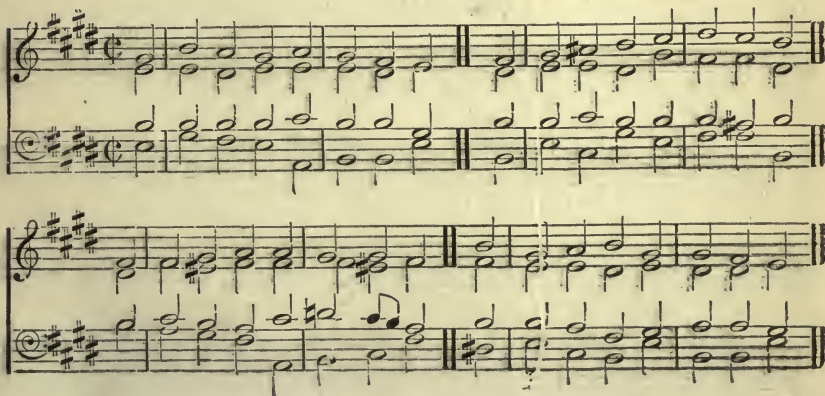
GERMAN.



70

Frieberg. L.M.

FROM FREYLINGHAUSEN, 1704.

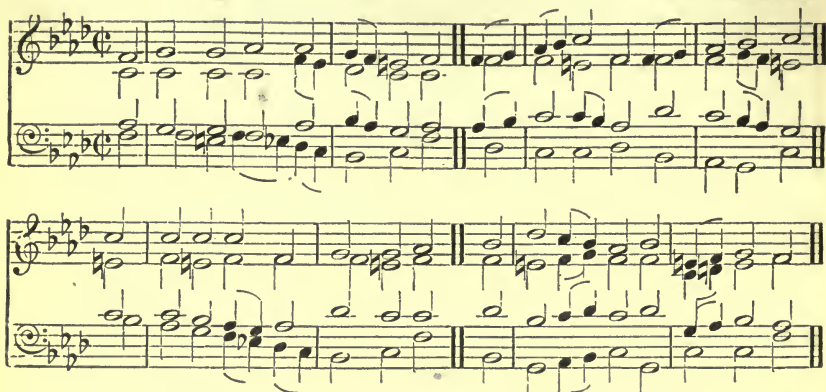


71

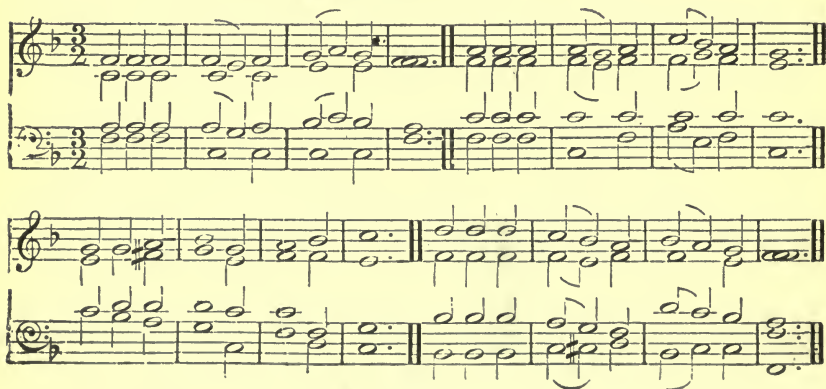
Humiliation. L.M.

"When I survey the wondrous Cross."

W. J. WESTBROOK.



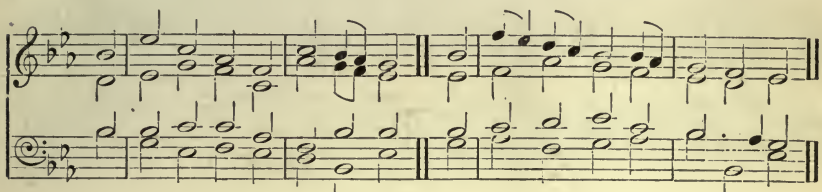
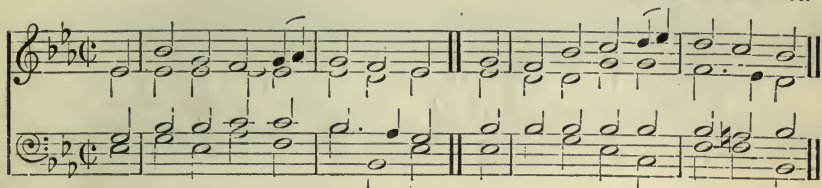
72

Hursley. L.M.

73

Jckleton. L.M.

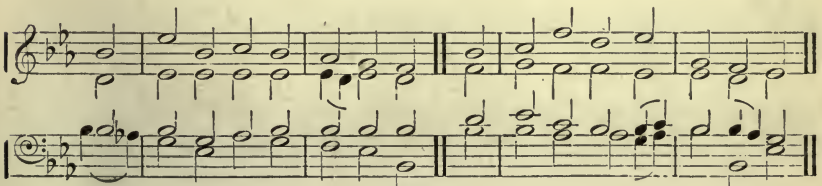
W. AMPS, Mus. Doc.



74

Kent. L.M.

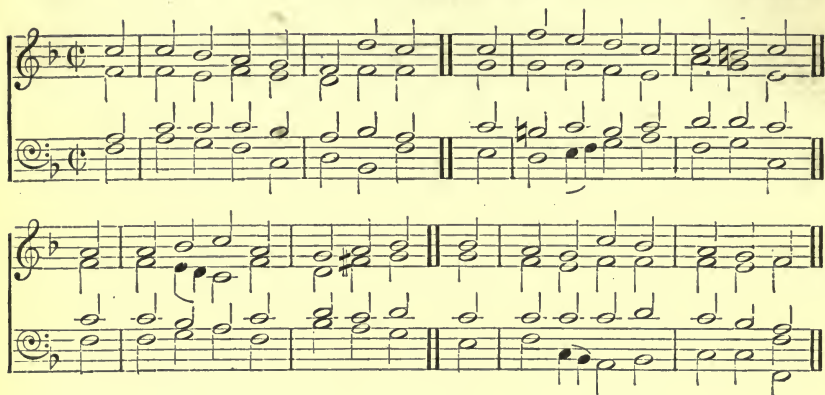
M. GREEN, Mus. Doc.



75

Melcombe. L.M.

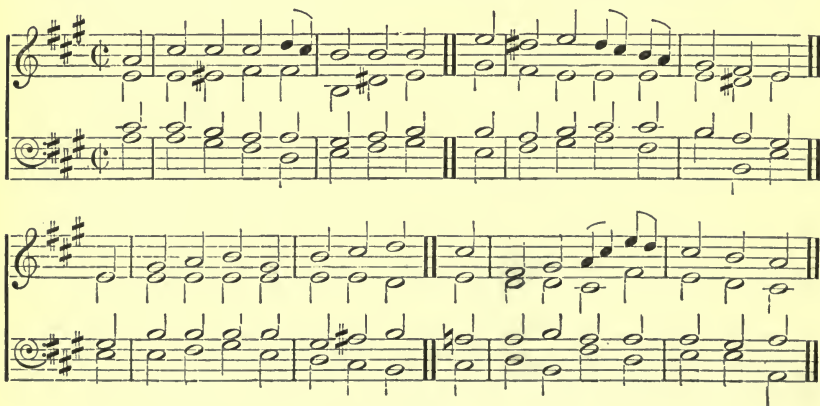
S. WEBBE.



76

Morning Hymn. L.M.

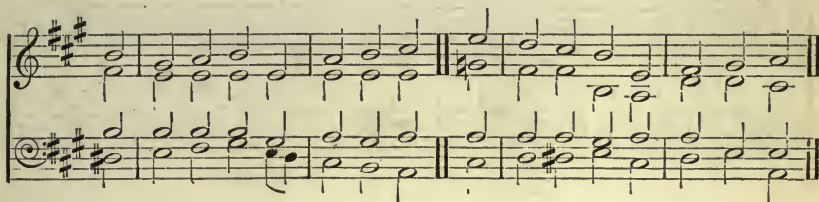
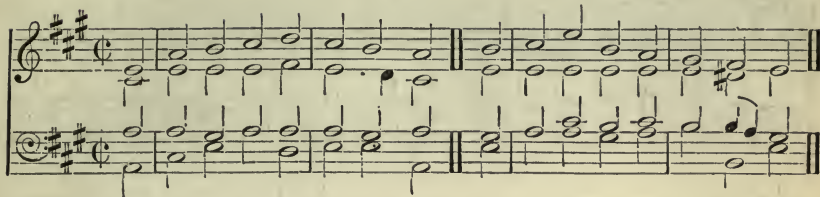
H. BARTHELEMON, d. 1808.



77

Norfolk. L.M.

S. HOWARD, Mus. Doc. 1762.

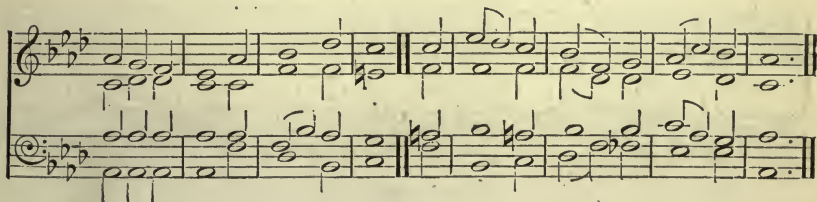
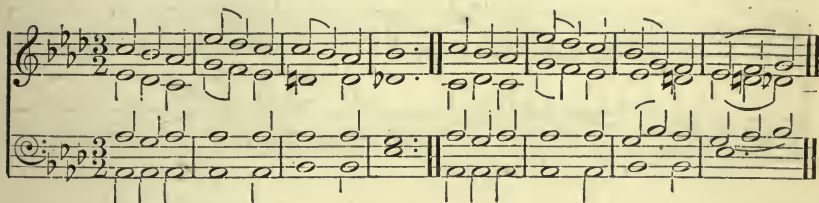


78

Norwood. L.M.

"Sun of my Soul."

W. H. HART.



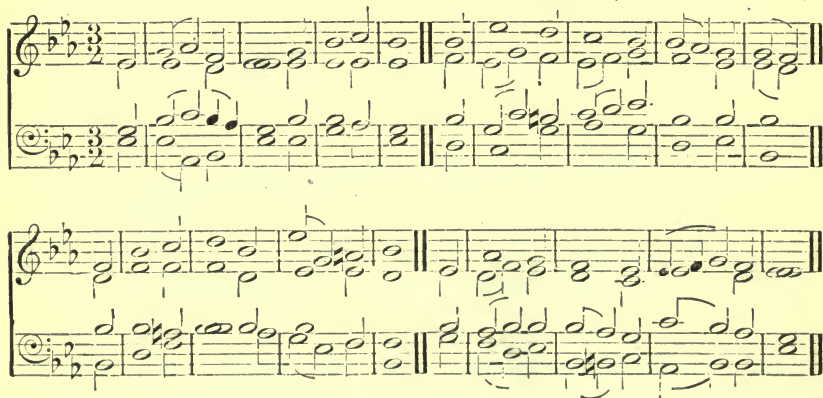
79

Old Hundredth. L.M.

W. FRANC, c. 1540.



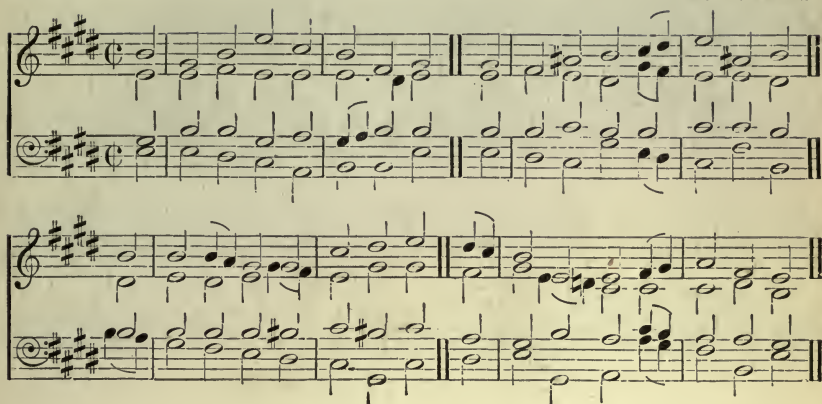
80

Rockingham. L.M.FROM "PSALMS OF DAVID," EDITED BY
E. MILLER, Mus. Doc. 1790.

81

S. Bernard. L.M.

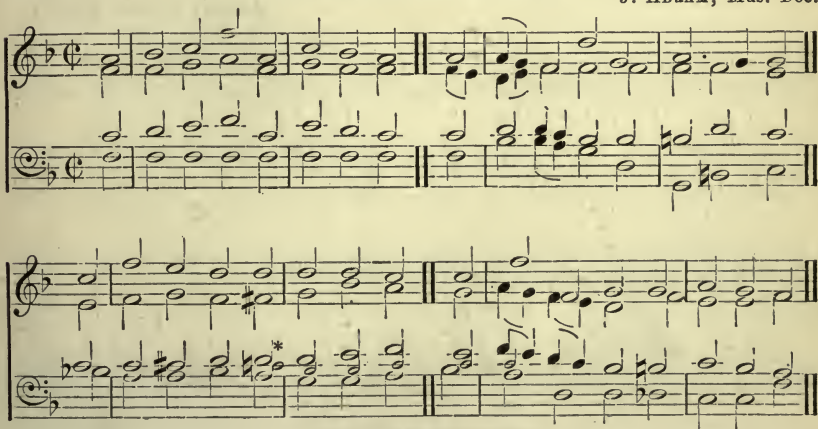
W. H. MONK.



82

S. Cecil. L.M.

J. ABRAM, Mus. Doc.

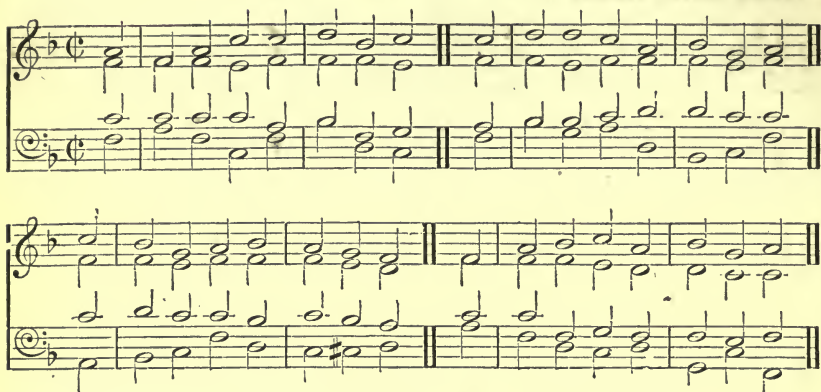


* Small notes for Second Tenor.

83

Sarum. L.M.

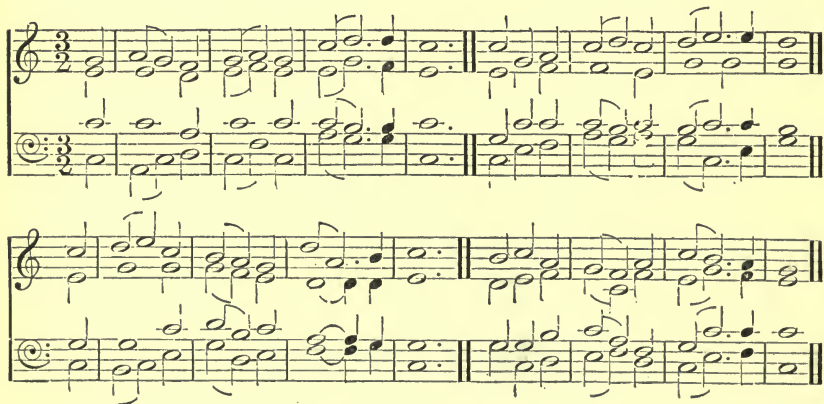
ANCIENT CHURCH MELODY.



84

Veni Creator. L.M.

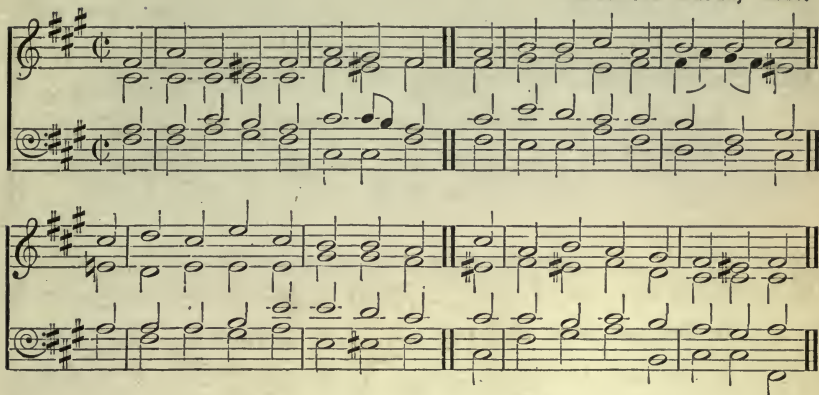
ANCIENT CHURCH MELODY.



85

Wartburg. L.M.

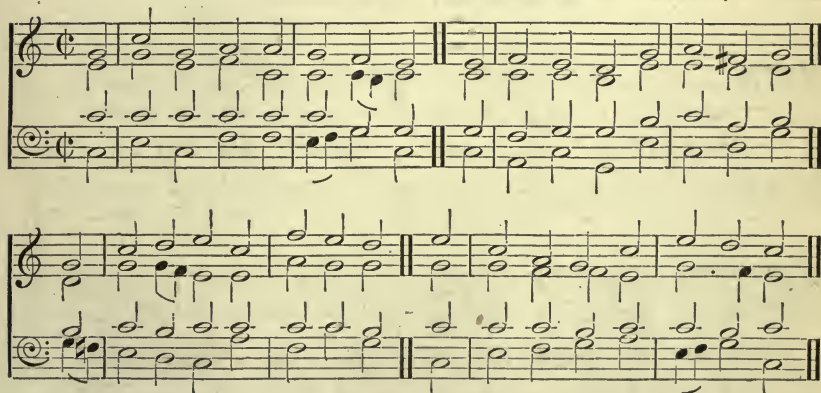
"GEISTLICHE LIEDER," 1543.



86

Winchester New. L.M.

B. CRASSELIVS, c. 1650.



87

Minden. 4.4.7.7.6.

CAR. PETER, 1641.

So rest, my Rest ! Thou e-ver blest ! Thy grave with sin-ners mak - ing.

The musical score for 'Minden' is in 4/4 time, featuring a treble and bass staff with a key signature of one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes, with some rests. The lyrics are written below the treble staff.

By Thy pre-cious death from sin, My dead soul a - wak - ing.

The second system of the musical score continues the melody and accompaniment. The lyrics 'By Thy pre-cious death from sin, My dead soul a - wak - ing.' are written below the treble staff.

88

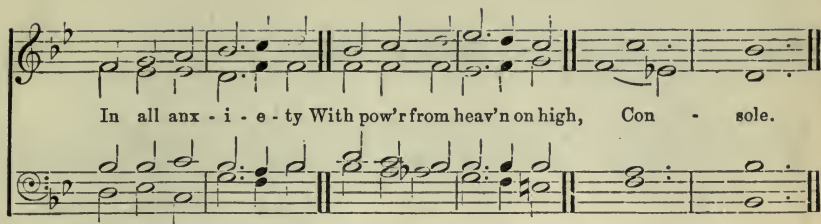
Frocester. 4.6.6.6.6.6.2.

Come, Thou, O come ; Sweet-est and kind - li - est,

The musical score for 'Frocester' is in 3/2 time, featuring a treble and bass staff with a key signature of one flat (B-flat). The melody is primarily composed of quarter and half notes. The lyrics are written below the treble staff.

Giv-er of tranquil rest Un-to the wea - ry soul ;

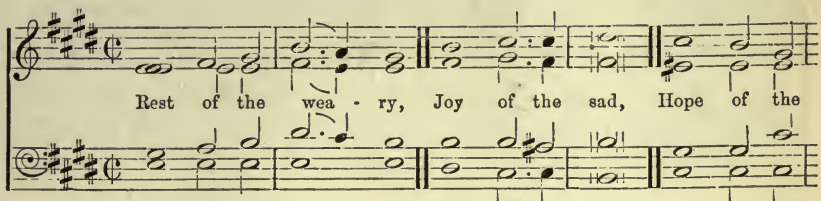
The second system of the musical score continues the melody and accompaniment. The lyrics 'Giv-er of tranquil rest Un-to the wea - ry soul ;' are written below the treble staff.



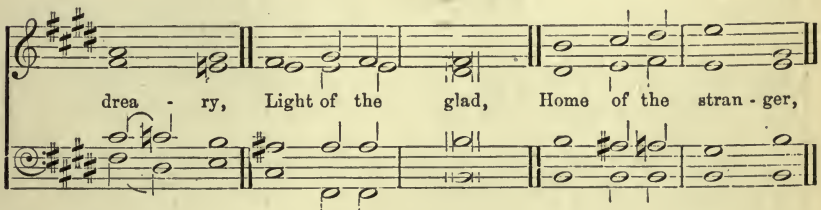
In all anx - i - e - ty With pow'r from heav'n on high, Con - sole.

89

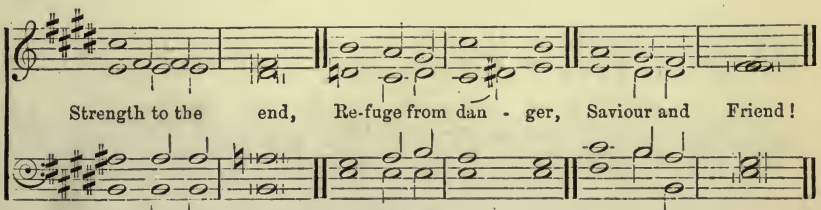
Coniston. 5.4.5.4.5.4.5.4.



Rest of the wea - ry, Joy of the sad, Hope of the



drea - ry, Light of the glad, Home of the stran - ger,

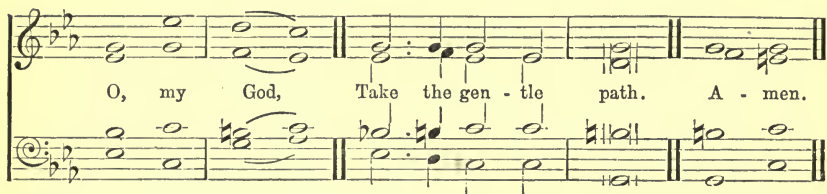


Strength to the end, Re-fuge from dan - ger, Saviour and Friend!

90

Ilkley. 5.5.3.5.


Throw a - way Thy rod, Throw a - way Thy wrath.



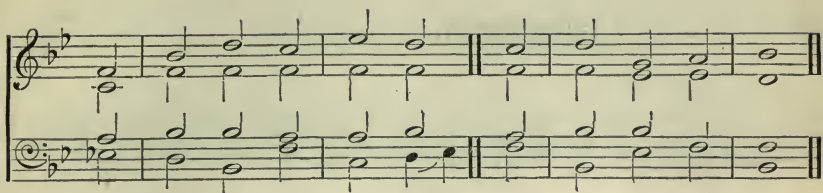
O, my God, Take the gen - tle path. A - men.

91

Eynsham. 5.5.6.5.5.5.6.5.

REV. G. P. MERRICK, B.A., Mus. Bac.

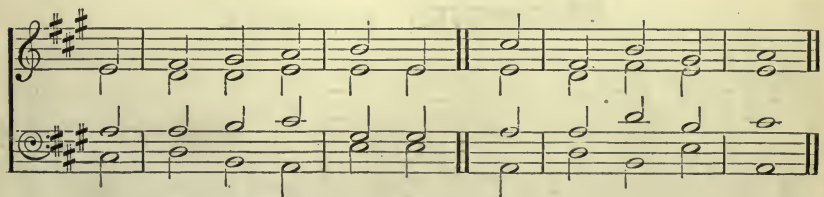
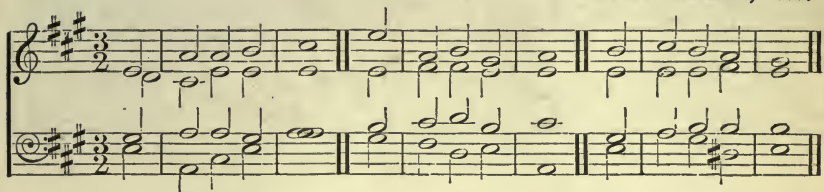


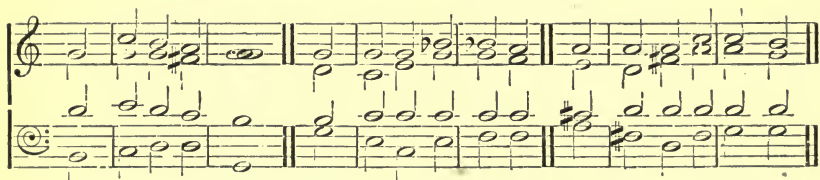
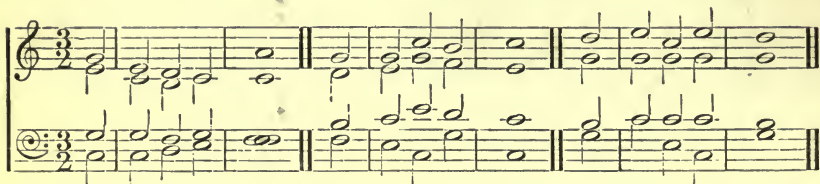
92

Hanover. 5.5.5.5.6.5.6.5.

WILKIN'S PSALMODY, 1699.



93

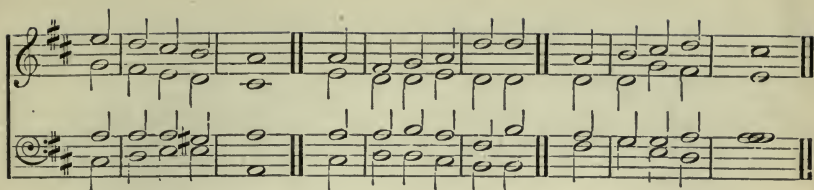
Kingswood. 5.5.5.5.6.6.6.5.

94

Montgomery. 6.5.6.5.6.5.6.5.

S. STANLEY.

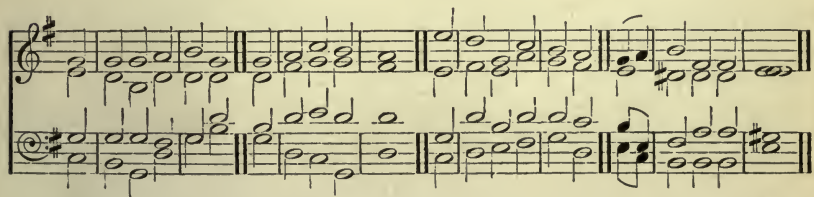
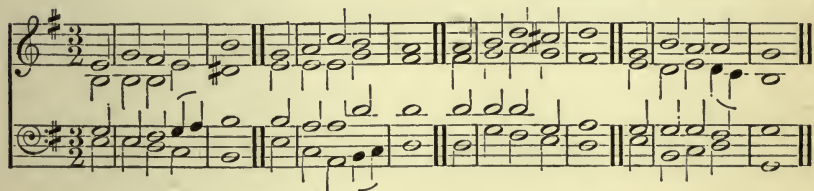




95

Old Hundred-and-fourth. 5.5.5.5.6.5.6.5.

RAVENS-CROFT'S PSALTER, 1621.



96

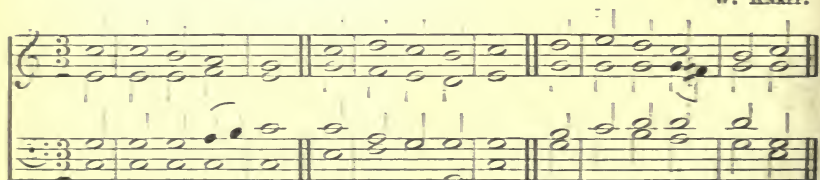
Ventnor. 5.5.5.5.6.5.6.5.

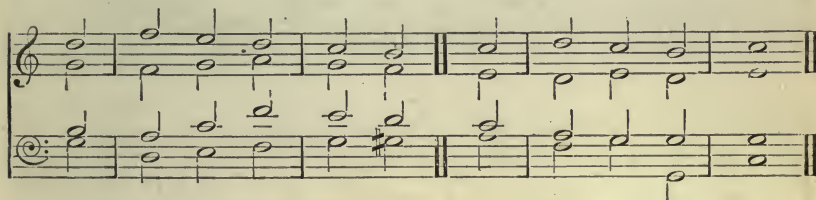
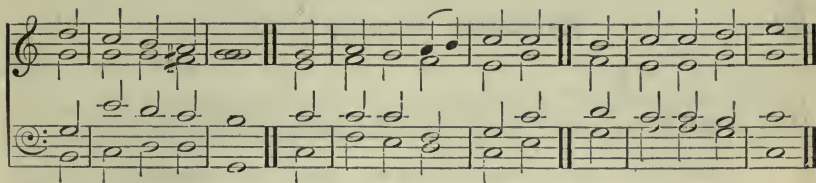


97

Warcham. 5.5.6.5.6.5.6.5.

W. KNAFF.

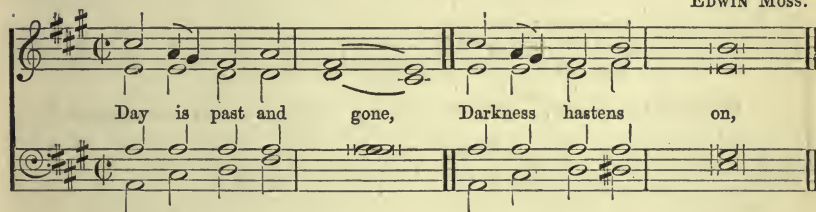




98

Ebensong. 5.5.7.7.

EDWIN MOSS.



Father, O hear me, Pardon and spare me, Quell all my ter-rors,

Blot out my er-rors, That by Thine eyes they may no more be scann'd;

Or-der my go-ings, Di-rect all my do-ings. As it may please Thee,

Re-tain or re-lease me: All I com-mit to Thy Fa-ther-ly Hand.

100

Camborne. 5.5.5.11.

EDWIN MOSS.

First system of the musical score for 'Camborne'. It features a treble and bass staff in 3/2 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'Come, let us a - new Our jour-ney pur - sue,' are written below the treble staff.

Come, let us a - new Our jour-ney pur - sue,

Second system of the musical score for 'Camborne'. It continues the melody and accompaniment from the first system. The lyrics 'Roll round with the year, And never stand still till the Mas-ter ap - pear.' are written below the treble staff.

Roll round with the year, And never stand still till the Mas-ter ap - pear.

101

Castletown. 5.5.5.11.

First system of the musical score for 'Castletown'. It features a treble and bass staff in 3/2 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of the musical score for 'Castletown'. It continues the melody and accompaniment from the first system.

J. ABRAM, Mus. Doc.

We praise, we bless Thee, Lord, we con - fess Thee,

Un-cre-a-ted God and King; Let all cre - a - tion Bring a - do - ra - tion,

Earth and heav'n Thy prai - ses sing. Fa - ther e - ter - nal,

all shall a - dore Thee, Lord, God Al - migh - ty, all shall im - plore Thee.

* Tenors divide.

103

Haarlem. 5.5.8.8.5.5.

ADAM DRESE.

"GEISTREICHES GESANGBUCH," 1698.

Je-sus, still lead on, Till our rest be won; And although the way be cheer-less,

We will fol-low, calm and fear - less; Guide us by Thy Hand, To our Fatherland.

The musical score for 'Haarlem' is written in G major (one sharp) and common time. It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system contains the first two lines of the lyrics, and the second system contains the next two lines. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

104

Bowness. 6.4.6.4.

To day the Sa-viour calls You wan-d'rers home,

O ye be-night-ed souls, Why lon-ger roam?

The musical score for 'Bowness' is written in G major (one sharp) and common time. It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system contains the first two lines of the lyrics, and the second system contains the next two lines. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'Ped.' (pedal) marking is present at the beginning of the first system.

105

Epworth. 5.6.9.5.6.9.

EDWIN MOSS.

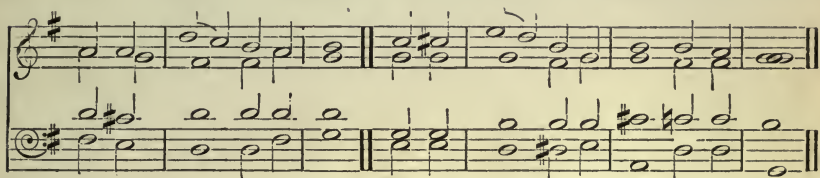
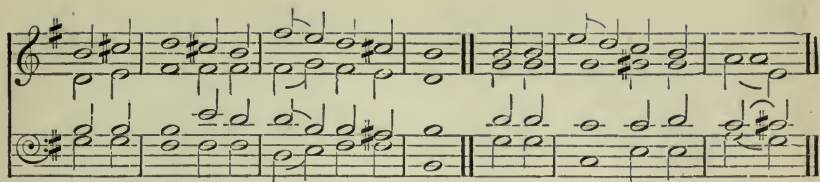
How hap - py are we, Who in Je - sus a - gree,

To ex - pect His re - turn from a - bove, We sit un - der His vine,

And do - light - ful - ly join, In the praise of His ex - cel - lent love.

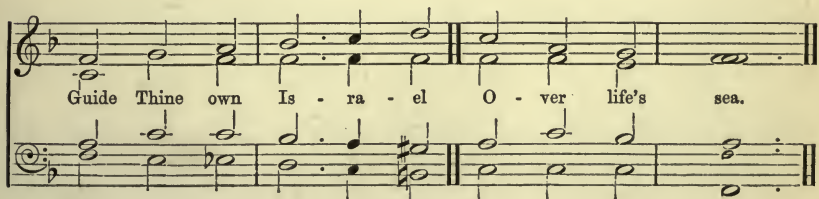
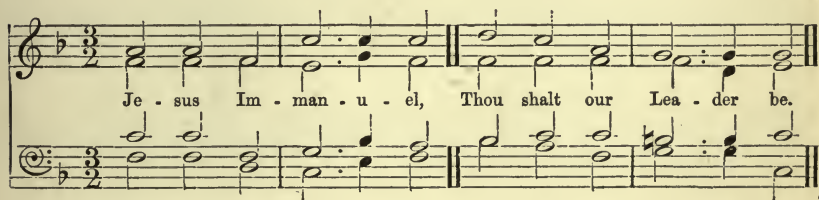
106

Hull. 5.6.9.5.6.9.



107

Norwich. 6.6.6.4.



(57)

Fierce was the wild bil - low, Dark was the night,

Oars la - bour'd hea - vi - ly, Foam glit - ter'd white,

Trem - bled the ma - ri - ners, Pe - ril was nigh;

rall.
Then said the God of Gods, "Peace! It is I!"

cres.

dim

Nearer my God, to Thee,
Nearer to Thee;
E'en though it be a cross,
That raiseth me,
Still all my song shall be,
Nearer my God, to Thee,
Nearer to Thee!

110

S. Nicholas. 6.4.6.4.6.6.6.4.

I'm but a stran-ger here, Heav'n is my home, Earth is a de-sert drear,
 Heav'n is my home, Danger and sor-row stand Round me on ev-ry hand.
 Heav'n is my Fa-ther-land, Heav'n is my home.

111

Creacombe. 6.4.6.6.

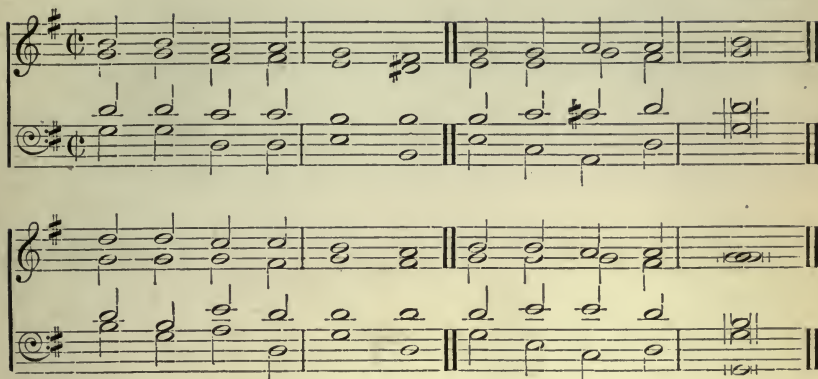
Rev. G. P. MERRICK, B.A., Mus. Bac.

The sun is sink-ing fast, The day-light dies;
 Let love a-wake, and pay Her ev'-ning sa-cri-fice.

112

Castwell. 6.5 6.5.

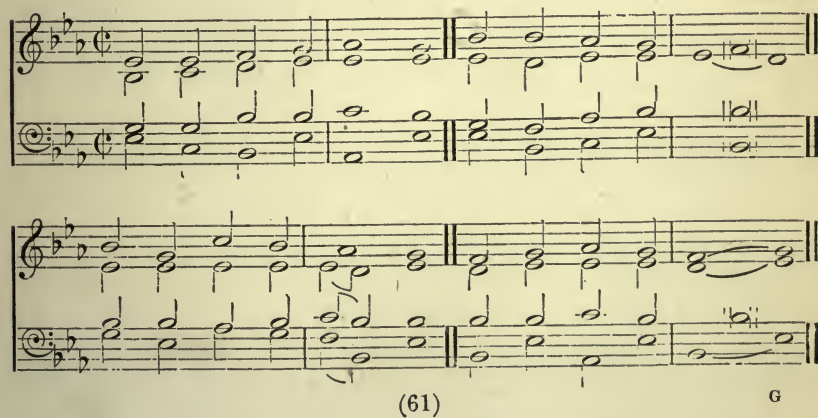
GERMAN.



113

Clewer. 6.5.6.5.

GERMAN.



114

Dartford. 6.5.6.5.

115

Kennington. 6.5.6.5.

Rev. G. P. MERRICK, B.A., Mus. Bac.



116

Clapton. 6.5.6.5.6.5.

EDWIN MOSS.

When day's shadows length - en, Je - sus be Thou near; Pardon, comfort, strengthen,

Chase a-way my fear; Love and hope be deep - en'd; Faith more strong and clear.

117

Wenley. 6.5.6.5.6.5.

We close the weary eye, Saviour, e - ver near: We lift our souls on high,

Through the darkness drear. "Be Thou our Light," we cry, "Saviour, e - ver dear!"



S. Mary Magdalene. 6.5.6.5.6.5.6.5.

REV. J. B. DYKES, M.A., Mus. Doc.

In the hour of tri - al, Je - su! pray for me,

The first system of the hymn, featuring a treble and bass staff in C major and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

Lest by base de - ni - al, I de - part from Thee.

The second system of the hymn, continuing the melody and accompaniment. The lyrics are written below the notes.

When Thou see'st me wa - ver, With a look re - call.

The third system of the hymn, continuing the melody and accompaniment. The lyrics are written below the notes.

Nor, for fear or fa - vor, Suf - fer me to fall.

The fourth system of the hymn, concluding the piece. The lyrics are written below the notes. The system includes dynamic markings: *p* (piano) at the beginning and *pp* (pianissimo) at the start of the final phrase.

Christian dost thou see them, On the ho - ly ground,

How the troops of Mid - ian Compass thee a - round ?

Christian, up and smite them, Counting gain but loss ;

Smite them by the me - rit Of the Ho - ly Cross.

On - ward, Christian sol - diers, Marching on to war,

Ped.

This system contains the first two staves of the hymn. The vocal part is on a single treble staff, and the piano accompaniment is on a grand staff (treble and bass). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'On - ward, Christian sol - diers, Marching on to war,'. A 'Ped.' (pedal) instruction is placed below the piano part.

With the Cross of JE - sus Go - ing on be - fore.

FINE.

This system contains the next two staves. The lyrics are 'With the Cross of JE - sus Go - ing on be - fore.' The word 'JE' is written with a hyphen. The system concludes with the word 'FINE.' written above the final measure of the vocal staff.

Voices in Unison.

CHRIST, the Roy - al Mas - ter Leads a - gainst the foe,

Organ.

This system contains two staves. The lyrics are 'CHRIST, the Roy - al Mas - ter Leads a - gainst the foe,'. The word 'CHRIST' is written in all caps. The piano part is labeled 'Organ.'.

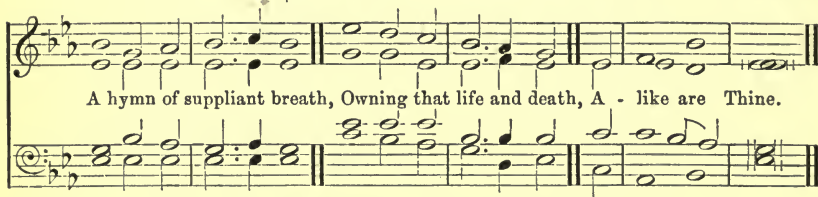
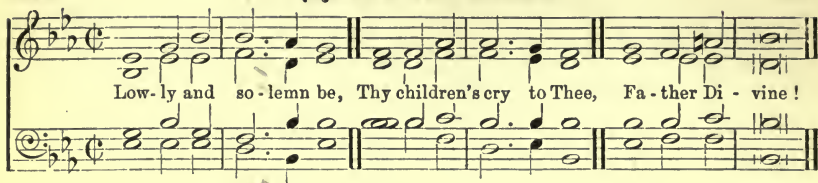
D.C. al Fine.

For - ward in - to bat - tle, See, His ban - ners go.

This system contains the final two staves of the hymn. The lyrics are 'For - ward in - to bat - tle, See, His ban - ners go.' The word 'go.' ends with a period. The system concludes with a double bar line.

122

Harlan. 6 6.4.6.6.4.



123

Leyden. 6.6.4.6.6.6.4.

BRAUN, 1675.



124

Moscow. 6.6.4.6.6.6.4.

F. GIARDINI.

125

Queenstown. 6.6.5.5.5.5.

Star of morn and e - ven, Sun of Heaven's heaven, Saviour high and dear,

T'ward us turn Thine ear, Through whate'er may come, Thou canst lead us home.

E. H. TURPIN.

JESUS, my chief pleasure, JE-SUS, my heart's treasure, Matchless Pearl of Grace!

The first system of the hymn is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are printed below the treble staff.

Long my heart hath pant - ed, And hath well nigh faint - ed

The second system continues the melody and accompaniment. The lyrics are printed below the treble staff.

To be - hold Thy Face: Thine I am, Thou spot - less Lamb,

The third system continues the melody and accompaniment. The lyrics are printed below the treble staff.

O what tie can e'er be near - er! Who than JE - sus dear - er?

The fourth system concludes the hymn. The lyrics are printed below the treble staff.

W. W. RINGROSE, MUS. BAC.

(♩ = 63.) *mf* *p* (♩ = 72.)

Be - hold the LAMB of GOD: O Thou for sin - ners slain,

cres. *dim.*

Let it not be in vain That Thou hast died:

dolce. *cres.*

Thee for my SA - VIOUR let me take, My

rall. e dim.

on - ly re - fuse let me make Thy pier - ced Side.

My spi - rit longs for Thee With - in my troubled breast,

The musical score for 'Penarth' is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'My spi - rit longs for Thee With - in my troubled breast,'.

Though I un-worth - y be Of so Di - vine a Guest.

The musical score for 'Penarth' continues with the lyrics: 'Though I un-worth - y be Of so Di - vine a Guest.'.

EDWIN MOSS.

Go for - ward in your course, Ye ar - mies of the sky,

The musical score for 'Victory' is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Go for - ward in your course, Ye ar - mies of the sky,'.

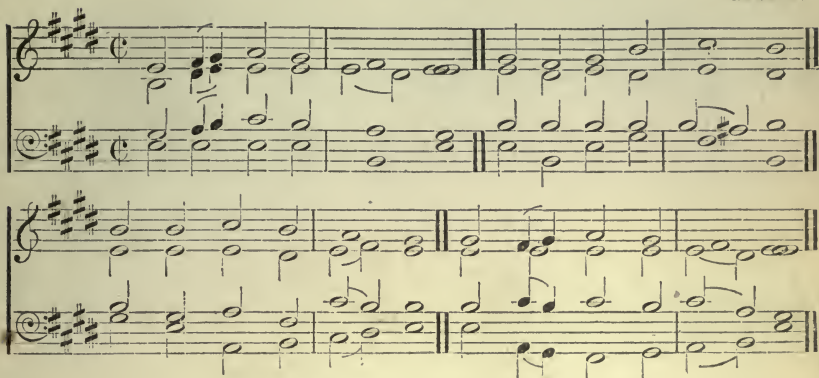
Be - cause the Lord your God Doth lead to vic - to - ry.

The musical score for 'Victory' continues with the lyrics: 'Be - cause the Lord your God Doth lead to vic - to - ry.'.

130

Angelus. 6.6.6.6. TROCHAIC.

GERMAN.



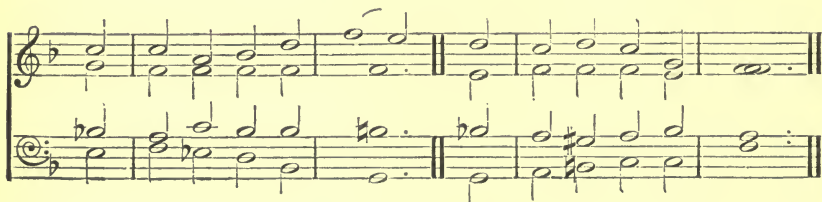
131

Ravenshaw. 6.6.6.6. TROCHAIC.

"Kirchengesang aus dem
Wittenbergischen, &c." 1569.

Lord, Thy word a - bi - deth, And our foot-steps gui - deth;

Who its truth be - liev - eth Light and joy re - ceiv - eth.



Abide in Him, abide
In Christ the Crucified;
He liveth and was dead,
Him angel hosts adore.
He is Creation's Head,
Alive for evermore.

ARTHUR E. DYER, Mus. Bac.

mf

Once more be-fore we part, Bless the Re-deem-er's Name;

cres.

Join ev-'ry tongue and heart To'a-dore and praise the Lamb;

Org.

A little slower.

p

JE-SUS the sin-ners' Friend! Him, Whom our souls a-dore...

Voices in unison.

p Organ.

cres.

His prais-es have no end; Praise Him for ev-er-more.

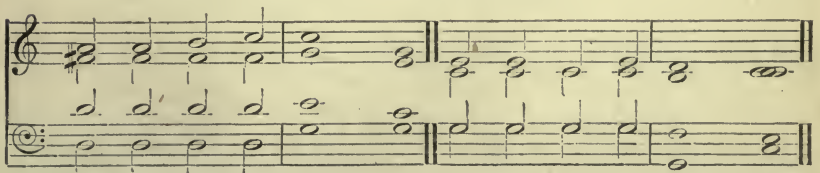
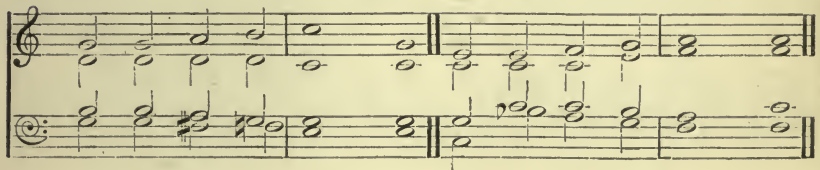
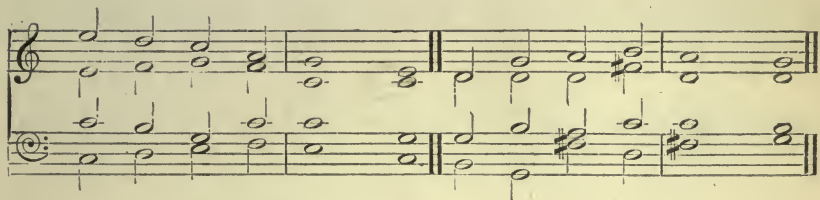
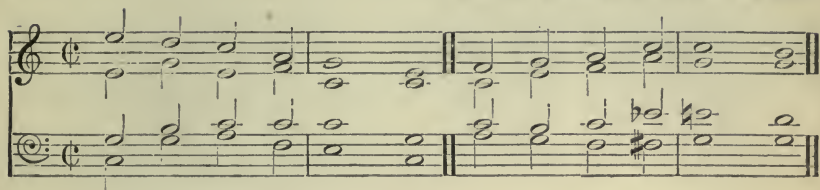
f rall.

cres.

f rall.



Rev. G. P. MERRICK, B.A., Mus. Bac.



J. BAPTISTE CALKIN.

An - gels as - sist to sing The honours of your God ;

The first system of the musical score for 'S. Thomas' is in common time (C). It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The lyrics are 'An - gels as - sist to sing The honours of your God ;'.

Touch ev - 'ry tuneful string, . And sound His name a - broad ;

The second system of the musical score continues the melody and accompaniment. The lyrics are 'Touch ev - 'ry tuneful string, . And sound His name a - broad ;'.

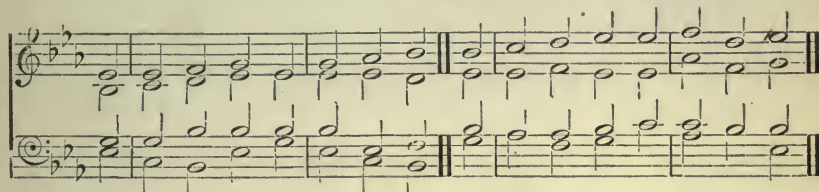
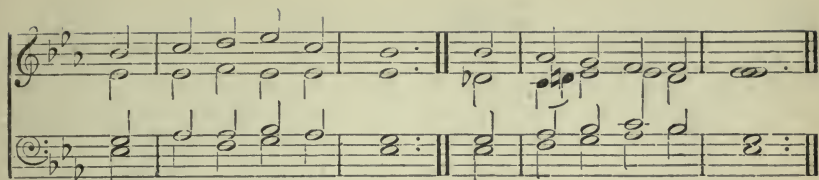
Org.

Pour the trembling notes a - long, Swell the u - ni - ver - sal song.

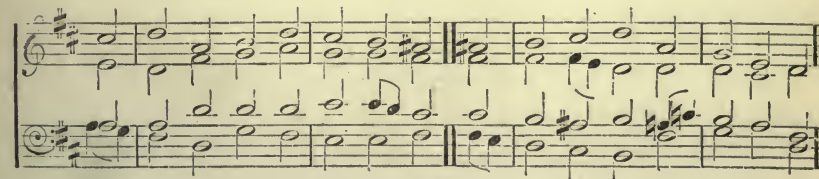
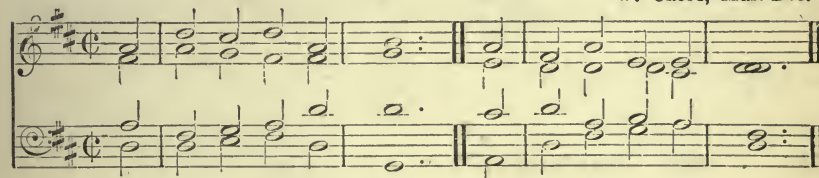
The third system of the musical score continues the melody and accompaniment. The lyrics are 'Pour the trembling notes a - long, Swell the u - ni - ver - sal song.'.

Org.

The first system of the musical score for 'Adoration' is in common time (C). It features a treble and bass staff. The key signature has two flats (Bb and Eb). The melody is in the treble staff, and the accompaniment is in the bass staff.



138 Croft's Hundred-and-forty-eighth. 6.6.6.6.8.8.
W. CROFT, Mus. Doc.



139

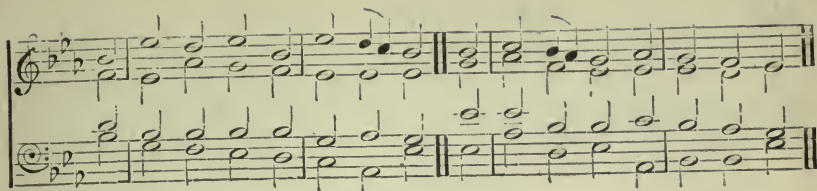
Exeter. 6.6.6.6.8.8.

EDWARD JESSER.

Musical score for "Exeter" by Edward Jesser. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of two staves each. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. The piece concludes with a double bar line.

140 Old Hundred-and-forty-eighth. 6.6.6.6.8.8.

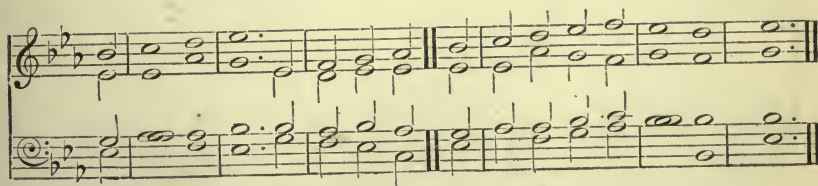
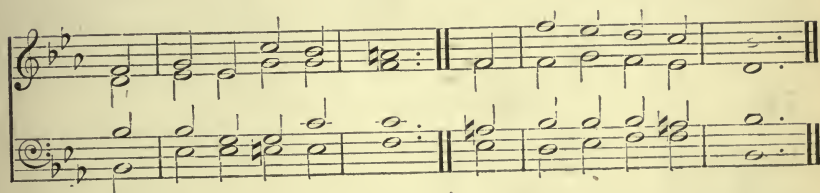
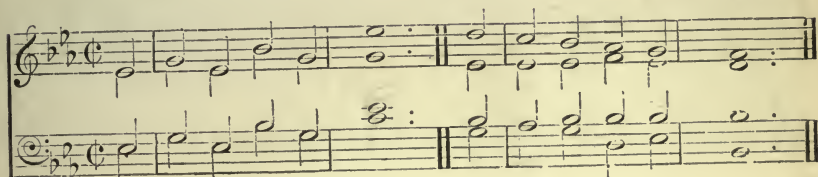
Musical score for "Old Hundred-and-forty-eighth". The score is in common time (C) with a key signature of two flats (Bb, Eb). It consists of two systems of two staves each. The melody is in the treble clef, and the bass clef provides harmonic support. The piece concludes with a double bar line.



141

Olney. 6.6.6.6.8.8.

Rev. J. DARWELL.



142

Christchurch. 6.6.6.6.8.8.

C. STEGGALL, Mus. Doc.

Musical score for 'Christchurch' in C major, 6/8 time. The score consists of three systems, each with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The first system has a repeat sign after the first measure. The second system has a repeat sign after the first measure. The third system has a repeat sign after the first measure. The key signature has one sharp (F#).

143

Sherborne. 6.6.7.6.7.6.

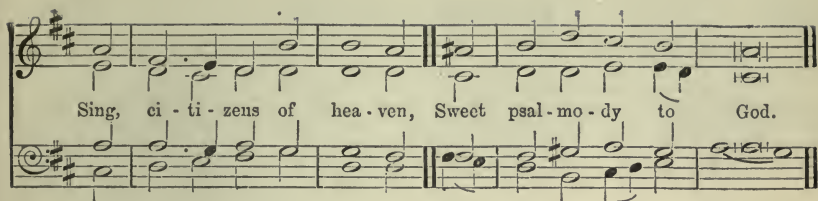
E. HERBERT, Mus. Bac.

3rd and 4th
verses.

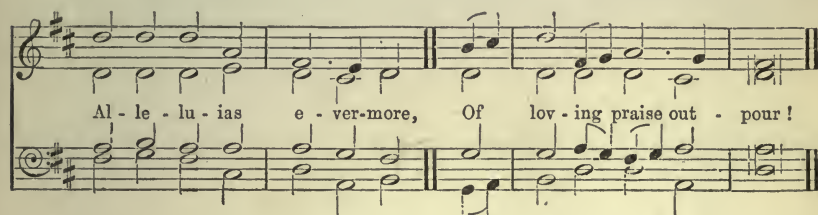
Musical score for 'Sherborne' in D major, 6/8 time. The score consists of two systems, each with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The first system has a repeat sign after the first measure. The second system has a repeat sign after the first measure. The key signature has two sharps (F# and C#).

Al - le - lu - ias sound ye, In strains of heav'nly laud!

The remain-
ing verses.



Sing, ci - ti - zens of hea - ven, Sweet psal - mo - dy to God.

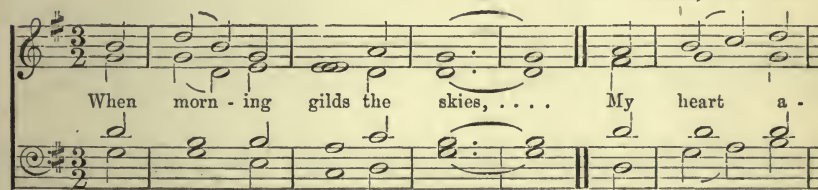


Al - le - lu - ias e - ver - more, Of lov - ing praise out - pour !

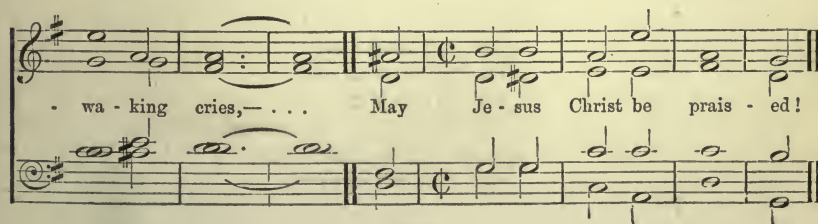
144

Leigh. 6.6.7.

W. B. GILBERT, Mus. Bac.



When morn - ing gilds the skies, . . . My heart a -

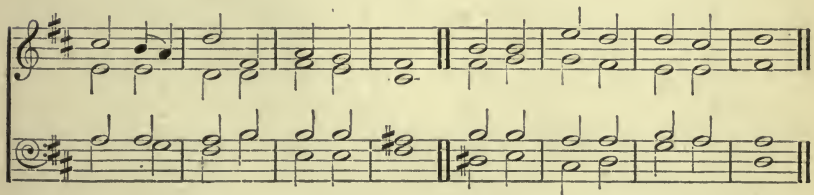
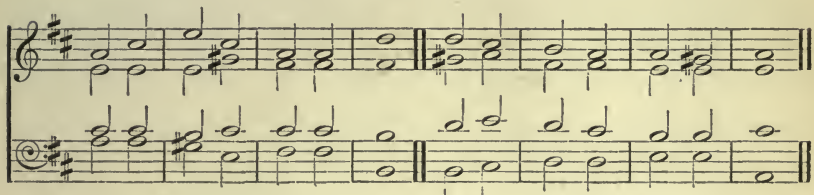
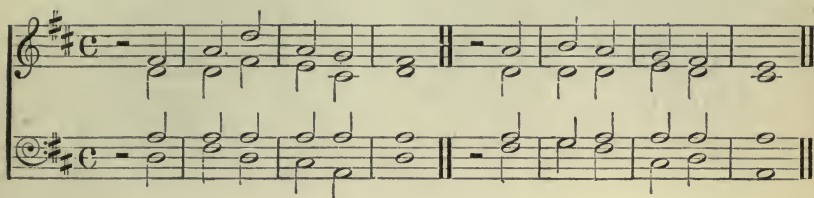


wa - king cries, - . . . May Je - sus Christ be prais - ed !

ARTHUR E. DYER, Mus. Bac.



JESUS, to Thee we fly,
 On Thee for help rely:
 Thou our only Refuge art,
 Thou dost all our fears control,
 Rest of ev'ry troubled heart,
 Life of ev'ry dying soul.



Eternal SPIRIT, come
Into Thy meanest home;
From Thy high and holy place,
Where Thou dost in glory reign,
Stoop, in condescending grace,
Stoop to the poor heart of man.

The God of Abraham praise, Who reigns enthron'd a - bove,

This system of musical notation is in G major (one sharp) and common time. It features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the notes.

An - cient of e - ver - last - ing days, And God of love.

This system continues the melody and accompaniment from the first system. The lyrics are written below the notes.

Je - ho - vah, great I AM, By earth and heav'n con - fess'd;

This system continues the melody and accompaniment. The lyrics are written below the notes.

We bow, and own the sa - cred name For e - ver bless'd.

This system concludes the hymn with the final melody and accompaniment. The lyrics are written below the notes.

A few more years shall roll . . . A few more sea-sons come,

This system of the musical score is written in G major (one sharp) and common time. It consists of two staves, treble and bass. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

And we shall be with those that rest A - sleep with - in the tomb:

This system continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

p Then, O my LORD, pre - pare *cres.* My soul for that great day;

This system begins with a piano (*p*) dynamic marking. The melody and accompaniment continue. The lyrics are written below the treble staff.

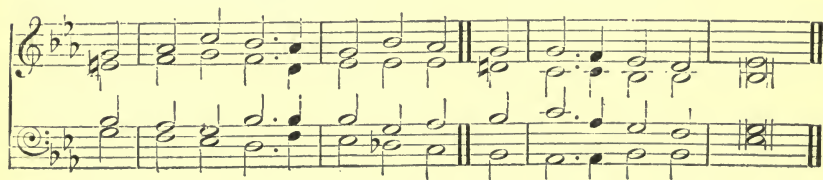
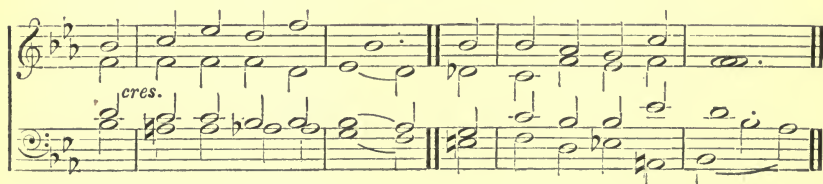
f O wash me in Thy precious Blood, And *p* take my sins a - way.

This system begins with a forte (*f*) dynamic marking. The melody and accompaniment continue. The lyrics are written below the treble staff.

Worlebury. 6.6.8.6.6.6.8.6. (D.S.M.)

"Come, all who truly bear."

ARTHUR E. DYER, Mus. Bac.



W. CHALMERS MASTERS.

The Church has waited long Her absent Lord to see; And still in lone-li-

- ness she waits, A friendless stranger she. Age af-ter age has gone,

Sun af-ter sun has set, And still in weeds of wi-dow-hood

pp slower.

She weeps a mourner yet. Come, then, LORD JE - su, come.

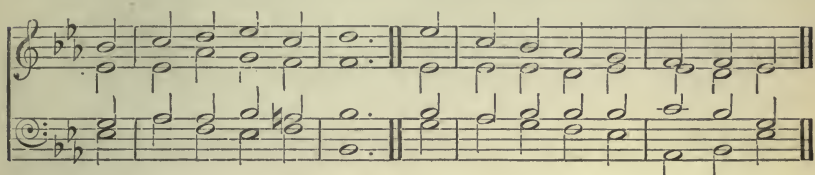
How pleas'd and blest was I To hear the peo - ple cry,-

"Come, let us seek our God to - day." Yes, with a cheer-ful zeal,

We haste to Zi - on's hill, And there our vows and hom - age pay.

152 Old One-Hundred-and-twenty-second. 6.6.8.6.6.8.

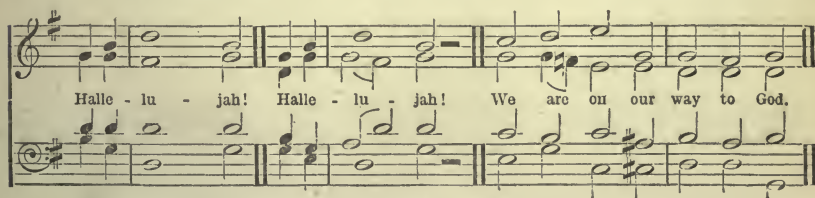
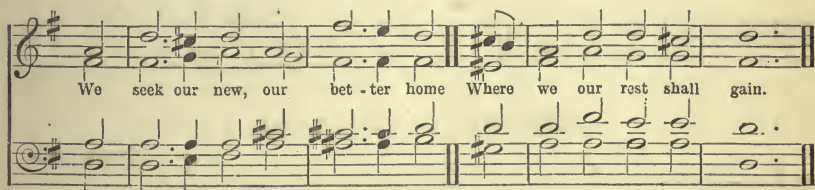
GENEVAN PSALTER, 1592.



153

Selhurst. 6.6.8.6.8.7.

EDWIN MOSS.



154

Courland. 6.6.10.6.6.10. IAMBIC.

H. BAUMER, R.A.M.

Thou who didst stoop be - low, To drain the cup of woe,

And wear the form of frail mor-tal - i - ty; Thy bless-ed la-bours done,

Thy Crown of vic-t'ry won, Hast pass'd from earth, pass'd to Thy Home on high.

155

Chepstow. 6.6.10.6.6.10.

EDWIN MOSS.

JE - su, most lov - ing One, Who from Thy Glo - ry's Throne,

Cam-est to seek the sheep roam-ing a - stray : JE - SU, Thou sweetest Guest,

JE - SU, Thou Shepherd best, Draw my heart af - ter Thee now and for aye.

156

S. Andrew. 6.7.6.7.

Praise we our God with joy, And glad-ness nev - er end - ing :

An - gels and saints with us Their grate-ful voi - ces blend - ing.

JOHN READING,

O come all ye faith - ful, Joy - ful and tri - um - phant; O come ye, O

The first system of musical notation for 'Adeste fideles'. It consists of a treble and a bass staff, both in G major (one sharp) and common time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'O come all ye faith - ful, Joy - ful and tri - um - phant; O come ye, O'.

come ye to Beth - le - hem; Come and be - hold Him Born, the King of An - gels;

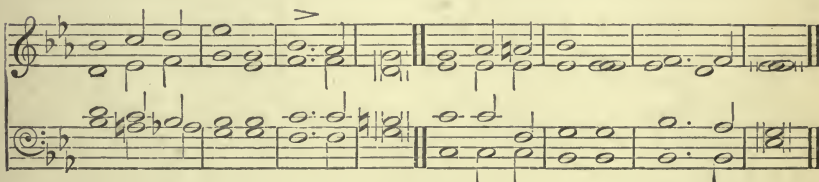
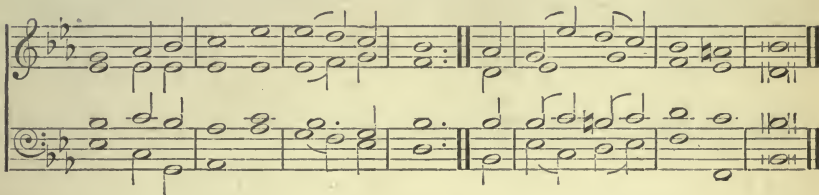
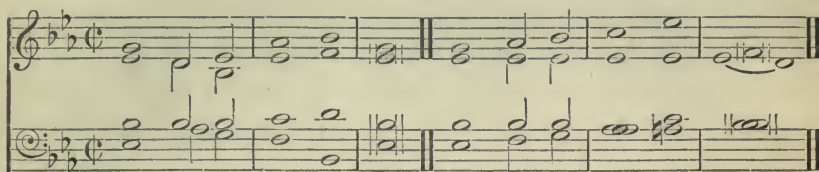
The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'come ye to Beth - le - hem; Come and be - hold Him Born, the King of An - gels;'.

O come, let us a - dore Him, O come, let us a - dore Him,

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'O come, let us a - dore Him, O come, let us a - dore Him,'.

O come, let us a - dore Him, Christ the Lord.

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'O come, let us a - dore Him, Christ the Lord.'.



Friend after friend departs ;
Who hath not lost a friend ?
There is no union here of hearts,
That finds not here an end
Were this frail world our final rest,
Living or dying, none were blest.

Come down, O Love Di - vine, Seek Thou this soul of mine,

And vis - it it with Thine Own ar - dour glow - ing;

O Com - fort - er draw near... With - in my heart ap - pear,

And kin - dle it, Thy ho - ly flame be - stow - ing.

JOHANN CRÜGER, 1653.

Let all men praise the Lord, In wor-ship low-ly bend-ing;

On His most ho-ly word, Re-deem'd from woe, de-pend-ing.

He gra-cious is and just, From child-hood us doth lead;

On Him we place our trust, And hope in time of need.

161

Fulham. 6.8.6.4.

EDWIN MOSS.

Lo! on th'in-glo-rious tree, The Lord, the Lord of Glo-ry hangs,
For-sak-en now is He, And pierc'd with pangs.

162

S. Helen. 6.8.6.8.

REV. J. B. DYKES, M.A., Mus. Doc.

O Je-su! God and Man, For love of chil-dren once a Child,
O Je-su! God and Man, The Vir-gin-born, the Un-de-ful'd.

Birds have their qui - et nests, Fox - es their holes, and man his peace-ful bed.

This musical score is for the hymn 'Monsell. 6.10.6.10.'. It is written in G major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Birds have their quiet nests, Foxes their holes, and man his peaceful bed.' The score consists of two systems of music, each with a treble and bass staff.

All creatures have their joy, But Je - sus had not where to lay His Head.

This musical score continues the hymn 'Monsell. 6.10.6.10.'. It is written in G major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'All creatures have their joy, But Jesus had not where to lay His Head.' The score consists of two systems of music, each with a treble and bass staff.

GORDON SAUNDERS.

Bless-ed be God, our God, Who gave for us His well-be - lov-ed Son,

This musical score is for the hymn 'Median. 6.10.10.6.' by Gordon Saunders. It is written in G major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Blessed be God, our God, Who gave for us His well-beloved Son,'. The score consists of two systems of music, each with a treble and bass staff.

His gift of gifts all o - ther gifts in one: Bless-ed be God, our God!

This musical score continues the hymn 'Median. 6.10.10.6.'. It is written in G major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'His gift of gifts all other gifts in one: Blessed be God, our God!'. The score consists of two systems of music, each with a treble and bass staff.

"LYRA DAVIDICA," 1708.

“Christ the Lord is ris'n to - day,” Al.....le - lu - ia!

Sons of men and an - gels say, Al.....le - lu - ia!

Raise your joys and tri-umphs high ; Alle - lu - ia!

Sing, ye heav'ns, thou earth re - ply, Al.....le - lu - ia!

FA-THER, here we de-di-cate This new year to Thee,

The first system of the hymn is written in G major (one sharp) and common time. It consists of a vocal melody on a treble clef and a piano accompaniment on a bass clef. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

In what-ev-er world-ly state Thou wilt have us be:

The second system continues the melody and accompaniment. The vocal melody has a half note G4, quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

Not from sor-row, pain, or care, Free-dom dare we claim;

The third system continues the melody and accompaniment. The vocal melody has a half note G4, quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

This a-lone shall be our pray'r, "Glo-ri-fy Thy Name."

The fourth system concludes the hymn. The vocal melody has a half note G4, quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

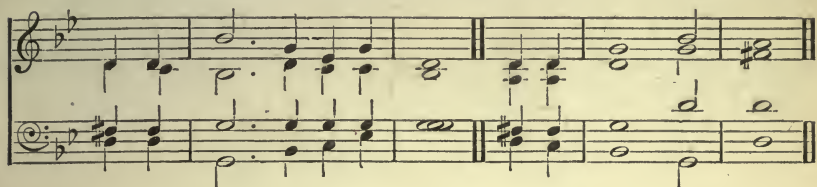
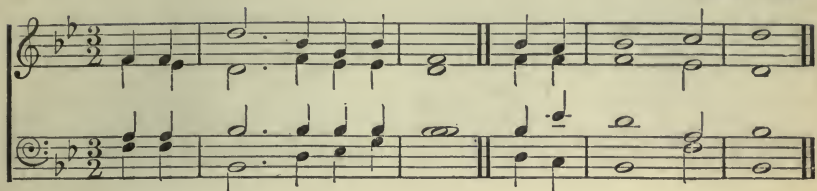
When the weary, seek-ing rest, To Thy goodness flee . . . When the hea-vy - la-den cast

All their load on Thee ; When the troubled, seek-ing peace, On Thy Name shall call ; . . .

cres. When the sin-ner, seek-ing life, *rit.* At Thy feet shall fall : . . . *p a tempo.* Hear Thou in

love, O LORD, the cry, In heav'n Thy dwell-ing-place 'on high.

EDWIN MOSS.

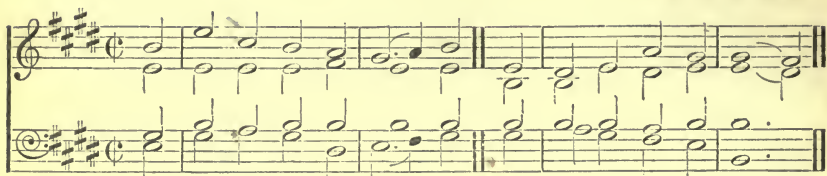


Ev'ry morning the red sun
Rises warm and bright,
But the ev'ning cometh on,
And the dark cold night:
There's a bright land far away,
Where 'tis never ending day.

169

Berlin. 7.6.7.6. IAMBIC.

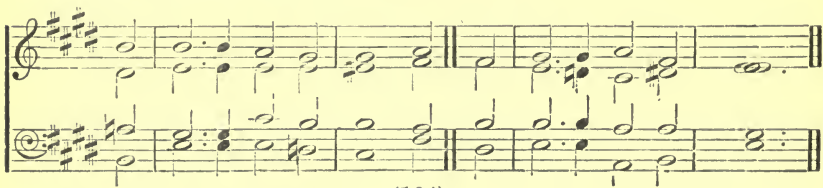
C. P. E. BACH.



170

Elfracombe. 7.6.7.6. IAMBIC.

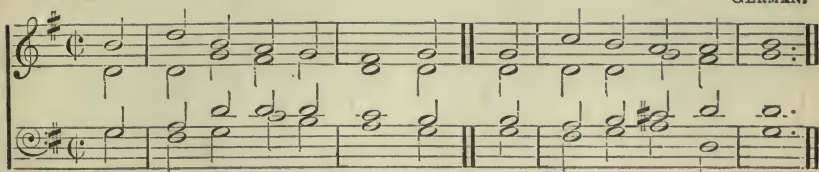
E. S. KEALL.



171

Leipzig. 7.6.7.6. IAMBIC.

GERMAN.

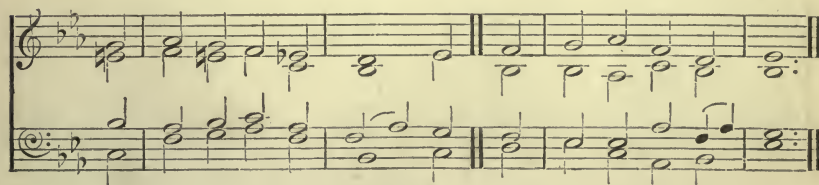


172

S. Cecilia. 7.6.7.6. IAMBIC.

"The Voice that breathed o'er Eden."

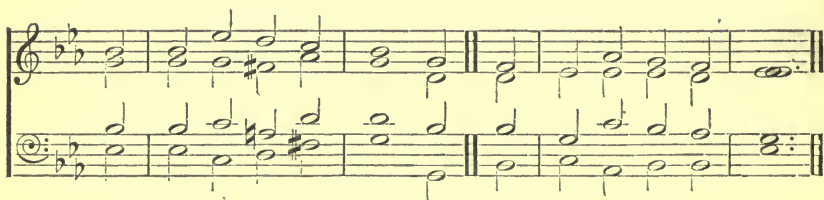
REV. R. R. CHORP, B.A.



173

Weimar. 7.6.7.6. IAMBIC.

C. P. E. BACH.



174

Carthage. 7.6.7.6. TROCHAIC.

Rev. G. P. MERRICK, B.A., Mus. Bac.



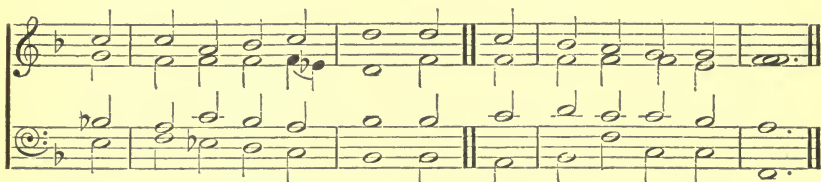
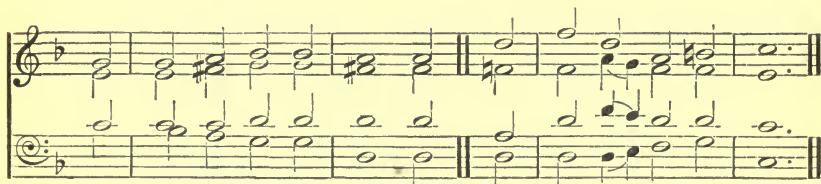
JE ; RU - SA - LEM the gol - den! With milk and hon - ey blest ;

Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.

I know not, oh! I know not What joys a - wait us there ;

What ra - dian - cy of glo - ry, What bliss be - yond com - pare.

176

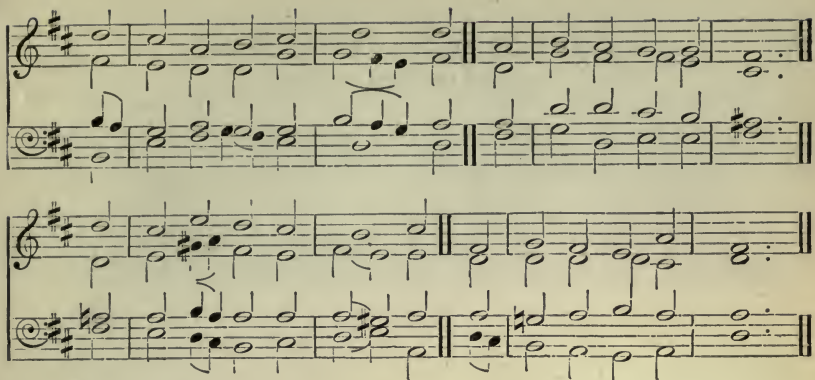
Munich. 7.6.7.6.7.6.7.6. IAMBIC.J. G. CHB, STORL'S,
GESANGBUCH, 1711.

177

Passion Chorale. 7.6.7.6.7.6.7.6. IAMBIC.

HANS LEO HASSLER, 1601.

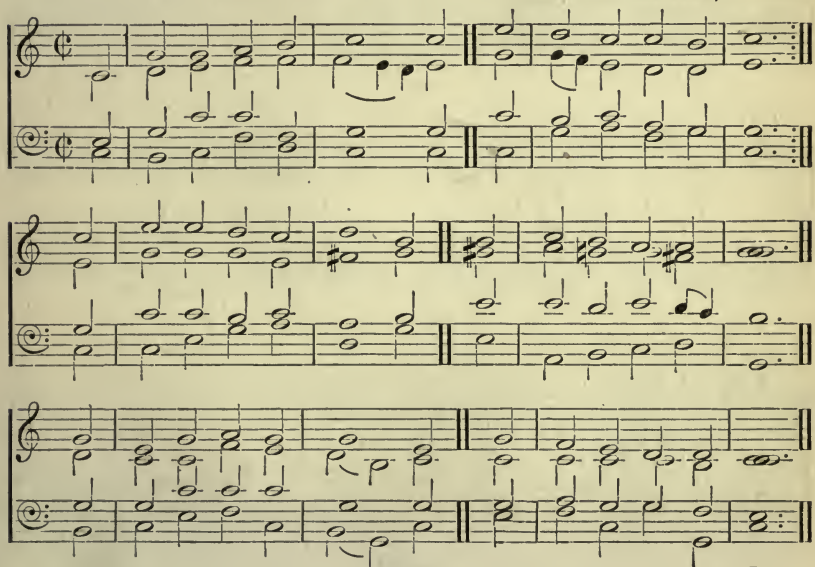




178

S. Theodulph. 7.6.7.6.7.6.7.6. IAMBIC.

MELCHIOR TESCHNER, c. 1600.



Hosanna. 7.6.7.6.7.6.7.6. IAMBIC.

"All hail the joyful morning."

H. BAUMER, R.A.M.



A musical score for the song 'The Rose Tree'. It features two staves: a treble staff (top) and a bass staff (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of a single line of notes, with a repeat sign at the end. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E

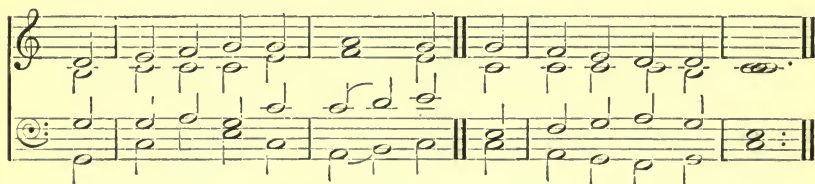
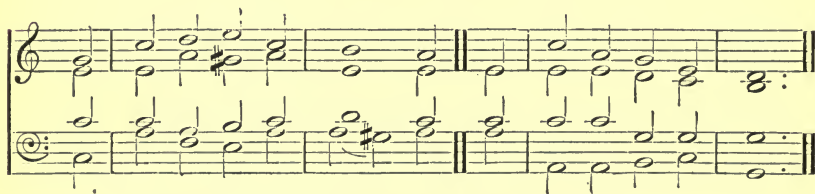
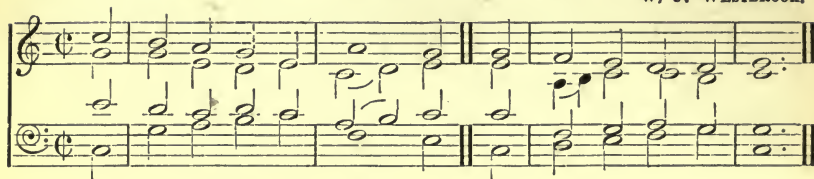
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, one for the treble clef and one for the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and consists of eighth and quarter notes. The lyrics are written below the staves. The score ends with a double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written on two staves, a treble staff (top) and a bass staff (bottom). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece consists of two measures, each followed by a double bar line. The first measure contains a melody of eighth and quarter notes, while the second measure features a more complex rhythmic pattern with sixteenth notes. The bass staff accompaniment uses chords and single notes to support the melody.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score begins with a treble clef and a key signature of one flat. The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note A4. The accompaniment starts with a whole note G3, followed by a half note A3, a quarter note Bb3, and a quarter note A3. The music continues with various chords and single notes, ending with a double bar line.

"From Greenland's icy mountains."

W. J. WESTBROOK.



ARTHUR E. DYER, MUS. BAC.

VOICES
IN
UNISON.*Boldly.*

ORGAN.

Hail, to the Lord's A-noint-ed, Great David's greater Son! Hail, in the time ap-

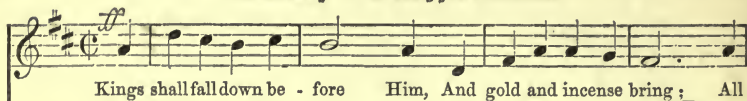
point-ed, His reign on earth be-gun! He comes to break op-pression, To

set the captive free; To take away trans-gres-sion, And rule in e-qui-ty.

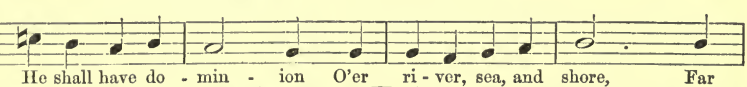
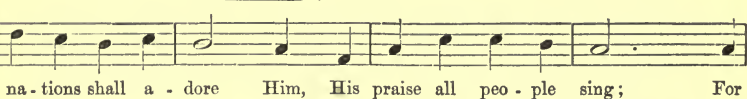
182a.

When the following words are not sung, this arrangement may be used for the verses commencing "O'er every foe victorious."

VOICES
IN
UNISON.



ORGAN.



rall.

as the ea - gle's pin - ion Or dove's light wing can soar.

rall. - en - tando.

183

Ashstead. 7.7.7.4. or 7.7.7. ending at *

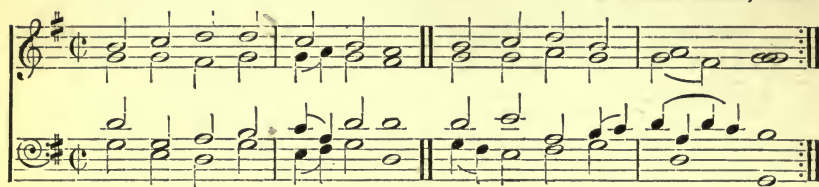
EDWIN MOSS.

LORD! in this Thy mer-cy's day, Ere the time shall pass a - way,

** pp*

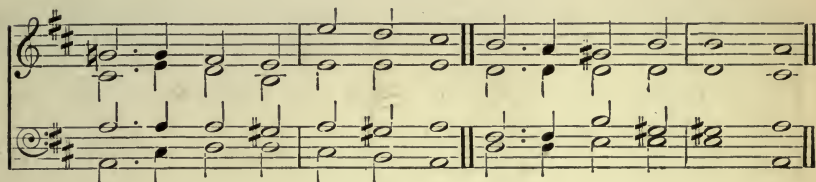
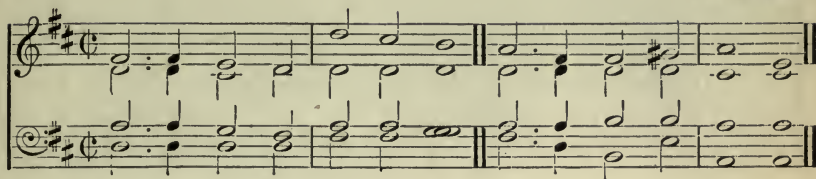
On our knees we fall and pray, Have mer - cy, LORD.

JOHANN SCHOP, 1642.



Let our choir new anthems raise,
Wake the song of gladness ;
God, Himself, to joy and praise
Turns the martyrs' sadness ;

Bright the day that won their crown,
Open'd heaven's portal,
As they laid the mortal down
To put on th'immortal.



In the day of thy distress,
May Jehovah hear thee;
In the hour when dangers press,
Jacob's God be near thee;
Send thee from His holy place,
Timely aid or strength'ning grace.

We plough the fields and scat-ter The good seed on the land, But it is fed and

wa - ter'd By God's Al-mighty Hand; He sends the snow in win - ter,

The warmth to swell the grain, The breez-es, and the sun - shine,

And soft refresh-ing rain. All good gifts a - round us Are sent from heaven a - bove,

Then thank the Lord, O thank the Lord, For all His love.

This musical score is for a hymn. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The music consists of two measures, each followed by a repeat sign. The first measure contains the lyrics 'Then thank the Lord, O thank the Lord,' and the second measure contains 'For all His love.'

187

All Hallow's. 7.6.7.6.7.7.

H. BRANSCOMBE.

Not Thy gar - ment's hem a - lone My trem - bling faith would hold,

This musical score is for a hymn. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The music consists of two measures, each followed by a repeat sign. The first measure contains the lyrics 'Not Thy gar - ment's hem a - lone' and the second measure contains 'My trem - bling faith would hold,'.

Though Di - vine com - pas - sion shone Be - neath its sa - cred fold;

This musical score is for a hymn. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The music consists of two measures, each followed by a repeat sign. The first measure contains the lyrics 'Though Di - vine com - pas - sion shone' and the second measure contains 'Be - neath its sa - cred fold;'. There is a sharp sign on the second staff of the second measure.

Thou didst own her mute ap - peal, Who be - sought Thy power to heal.

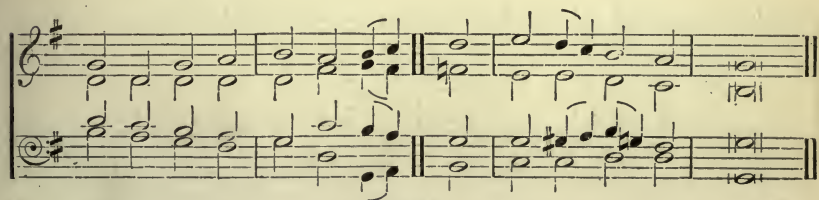
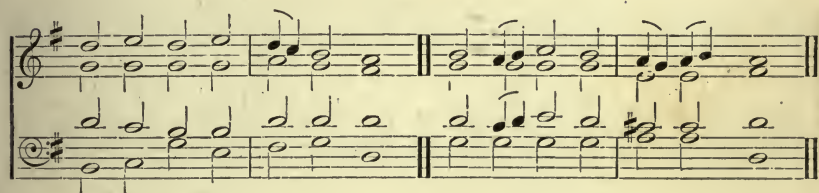
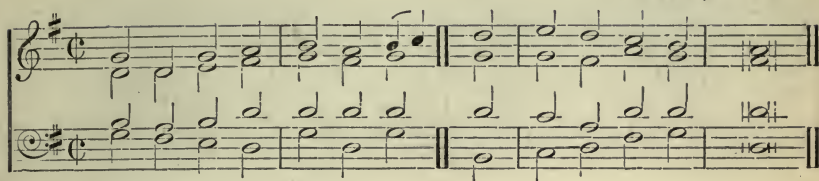
This musical score is for a hymn. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The music consists of two measures, each followed by a repeat sign. The first measure contains the lyrics 'Thou didst own her mute ap - peal,' and the second measure contains 'Who be - sought Thy power to heal.'.

Migh - ty Quick - ener, Spi - rit blest, Who to life didst wake me,

Wilt Thou not be - come my Guest, For Thy dwell - ing take me?

Ev - er - more in me a - bide, To all truth be - come my Guide,

And for spi - rits glo - ri - fied Meet com - pa - nion make me.





None is like Jes - hu - run's God, So great, so strong, so high:

The first system of the musical score for 'Jeshurun'. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

Lo! He spreads His wings a - broad, He rides up - on the sky:

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the notes.

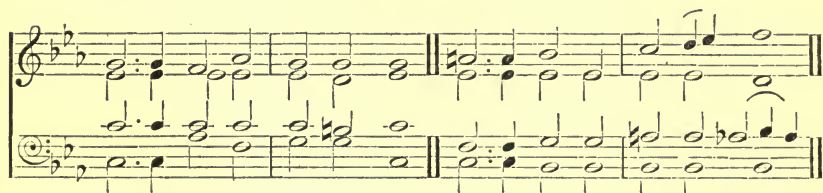
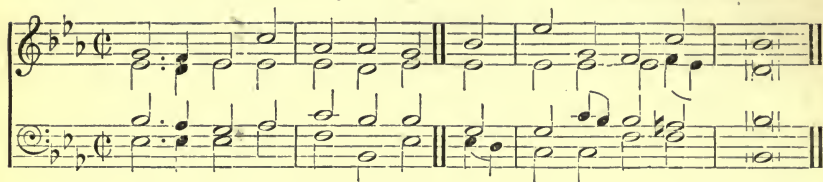
Is - rael is His first - born son: God, th'AL-MIGH-TY God is thine;

The third system of the musical score. It continues the melody and accompaniment. The lyrics are written below the notes.

See Him to thy help come down The Ex - cel - lence Di - vine.

The fourth system of the musical score. It concludes the piece with a final double bar line. The lyrics are written below the notes.

J. HALLETT SHEPPARD.



SIR W. STERNDALÉ BENNETT, M.A., Mus. Doc.

Praise the LORD Who reigns a - bove, And keeps His courts be - low;

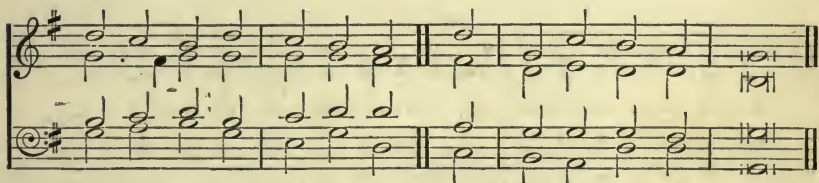
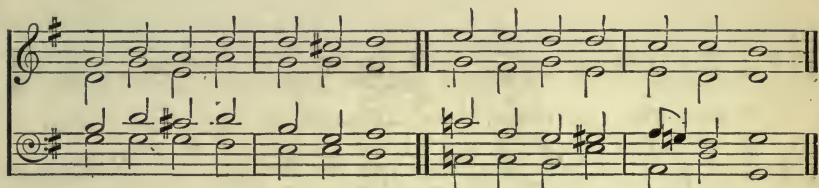
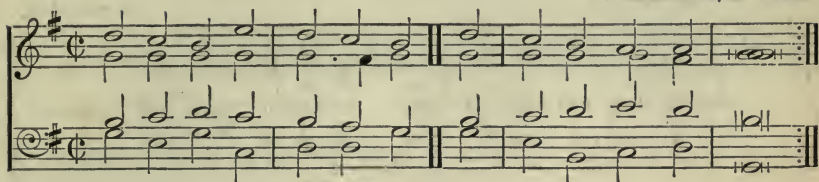
Praise Him for His bound-less love, And all His great-ness shew;

Praise Him for His no - ble deeds; O praise Him for His match-less pow'r:

Him, from Whom all good pro - ceeds, Let earth and heav'n a - dore.



Glory be to God on high,
And peace on earth descend;
God comes down, He bows the sky,
And shows Himself our Friend:
God the Invisible appears,
God, the Blest, the Great I AM,
Sojourns in this vale of tears,
And JESUS is His Name.



Meet and right it is to sing,
In ev'ry time and place,
Glory to our heavenly King,
The God of truth and grace;
Join we then with sweet accord,
All in one thanksgiving join:
Holy, holy, holy, LORD,
Eternal praise be Thine!

EDWIN MOSS.

Lord of air, and earth, and sea, Supreme in pow'r and grace,

The first system of musical notation for the hymn 'Sheerness'. It consists of a treble and a bass staff in 3/2 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

Un-der Thy pro-tection, we Our souls and bo-dies place.

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the notes.

Bold, an un-known land to try, We launch in - to the foaming deep,

The third system of musical notation, continuing the melody and accompaniment. The lyrics are written below the notes.

Rocks, and storms and death de - fy, With Je - sus in the ship.

The fourth and final system of musical notation on this page, concluding the hymn. The lyrics are written below the notes.

A pil-grim here I wan - der, On earth have no a - bode,

The first system of the hymn is written in G major (one sharp) and common time. It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are: "A pil-grim here I wan - der, On earth have no a - bode,".

My fa - ther-land is yon - der, My home is with my God.

The second system continues the melody and accompaniment. The lyrics are: "My fa - ther-land is yon - der, My home is with my God.".

For here I jour - ney to and fro, There in e - ter - nal rest

The third system continues the melody and accompaniment. The lyrics are: "For here I jour - ney to and fro, There in e - ter - nal rest".

Will God His gra - cious gift bes - tow On all the toil op - prest.

The fourth system concludes the hymn. The lyrics are: "Will God His gra - cious gift bes - tow On all the toil op - prest.".

Rev. J. B. DYKES, M.A., Mus. Doc.



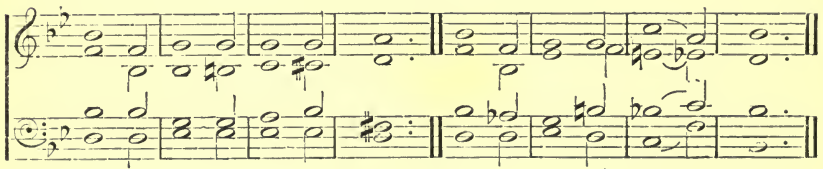
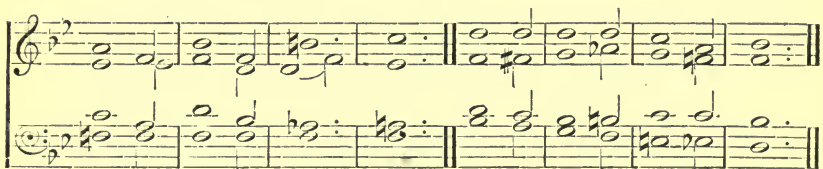
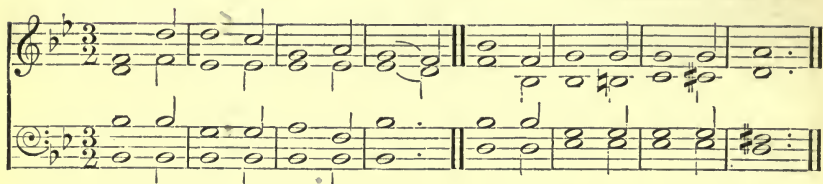
The day is past and over,
All thanks, O LORD, to Thee,
We pray Thee now that sinless
The hours of darkness be.
O JESU! keep us in Thy sight,
And save us thro' the coming night.

JE - su! Name all names a - bove, JE - su, best and dear - est,

JE - su, fount of per - fect love; Ho - liest, tend'rest, near - est:

JE - su, source of grace complet - est, JE - su, pur - est, JE - su, sweet - est,

JE - su, well of pow'r Di - vine, Make me, keep me, seal me Thine!



In the hollow of Thy Hand,
Maker of the sea and land,
Thou dost hold the waters ;
FATHER, in our sore distress,
Seal the open'd heav'ns, and bless
Sion's sons and daughters.

201

Southwark. 7.7.7. or 8.8.8.

EDWIN MOSS.

Je - sus to Thy ta - ble led ., Now let ev' - ry

heart be fed ., With the true and liv - ing bread.

202

Camberwell. 7.7.7.3.

J. McMURDIE, Mus. Bac.

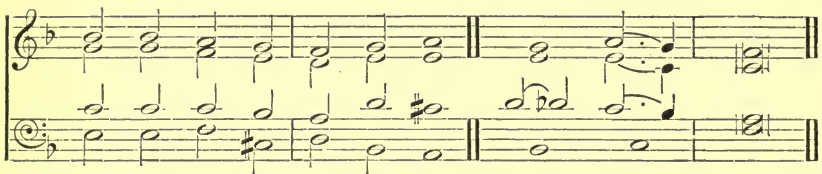
"Christian! seek not yet re - pose," Hear thy guard - ian an - gel say;

Thou art in the milst of foes; "Watch and pray, Watch and pray."

203

Kensington. 7.7.7.3. (or 7.7.7.5.)

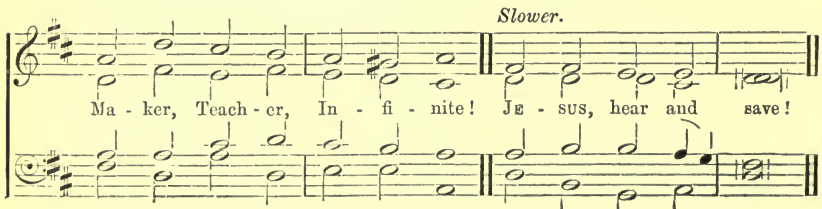
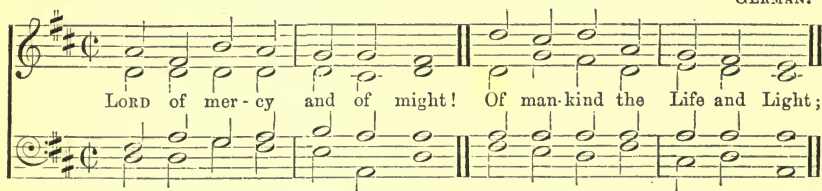
W. BENNETT GILBERT, Mus. Bac.



204

Capetown. 7.7.7.5.

GERMAN.



205

Litany. 7.7.7.6. or 7.7.7.7.

God the FA-THER, God the WORD, God the Ho-ly GHOST a-dor'd,
 Bles-sed TRI-NI-TY, One LORD: Spare us Ho-LY TRI-NI-TY.

The musical score is written for two staves, treble and bass clef, in G major (one sharp) and common time. The melody is simple and hymn-like, with lyrics printed below the notes. The first system covers the first line of lyrics, and the second system covers the second line. There are repeat signs at the end of each system.

206

Reigate. 7.7.7.6. or 7.7.7.7.

EDWIN MOSS.

In the dark and cloud-y day, When earth's rich-es flee a-way,
 And the last hope will not stay, My SA-VIOUR, com-fort me!

The musical score is written for two staves, treble and bass clef, in G minor (two flats) and common time. The melody is simple and hymn-like, with lyrics printed below the notes. The first system covers the first line of lyrics, and the second system covers the second line. There are repeat signs at the end of each system.

207

Brasted. 7.7.7.7.From a Chorale by
PETER WEIMAR, c. 1780.

208

Compassion. 7.7.7.7.

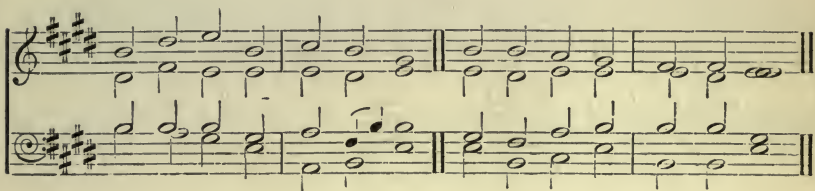
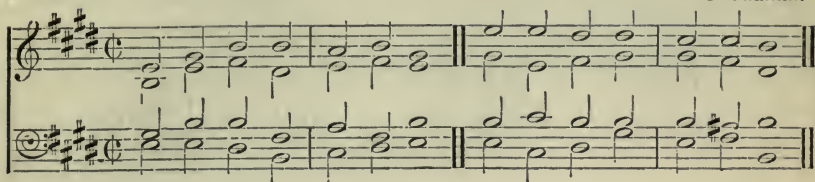
H LAHEE.



209

Culbach. 7.7.7.7.

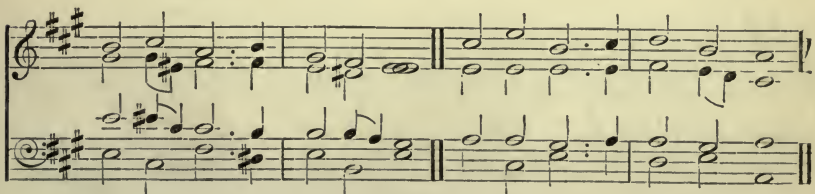
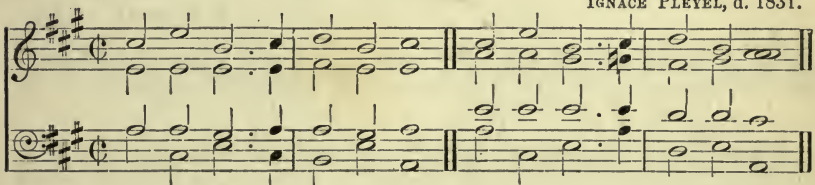
OLD GERMAN.



210

German Hymn. 7.7.7.7.

IGNACE PLEYEL, d. 1831.



211

Gibbons. 7.7.7.7.

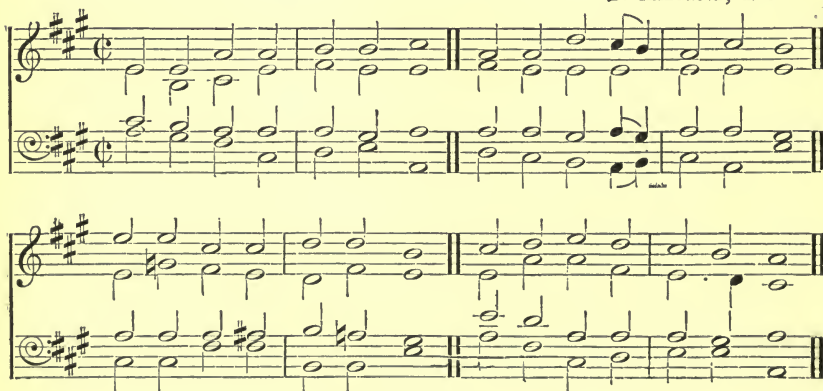
ORLANDO GIBBONS, Mus. Doc.



212

Harts. 7.7.7.7.

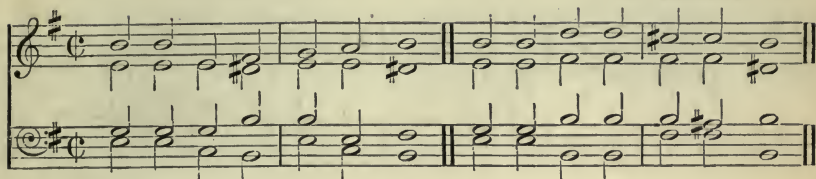
B. MILGROVE, d. 1810.



213

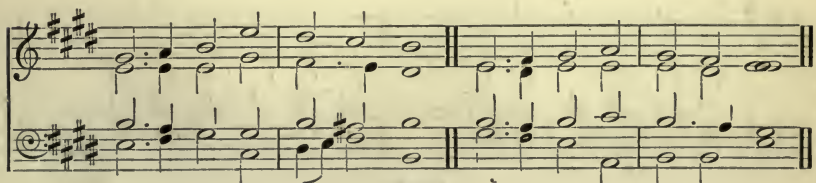
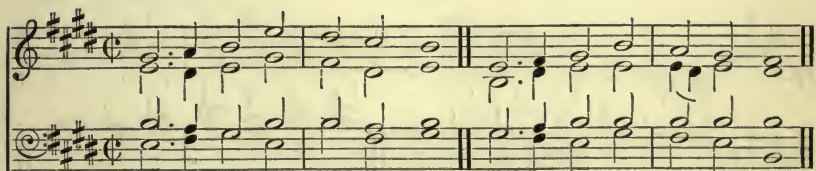
Heinlein. 7.7.7.7.

PAUL HEINLEIN, 1673.



214

Innocents. 7.7.7.7.



215

Lubeck. 7.7.7.7.

FREYLINGHAUSEN'S
"GEISTREICHES GESANGBUCH," 1704.

216

Ludlow. 7.7.7.7.

H. LAWES, d. 1662.

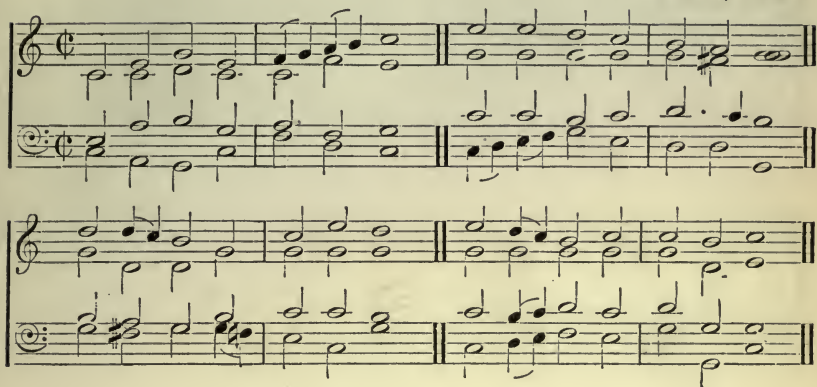


217

Monkland. 7.7.7.7.

"Praise, O praise our God and King."

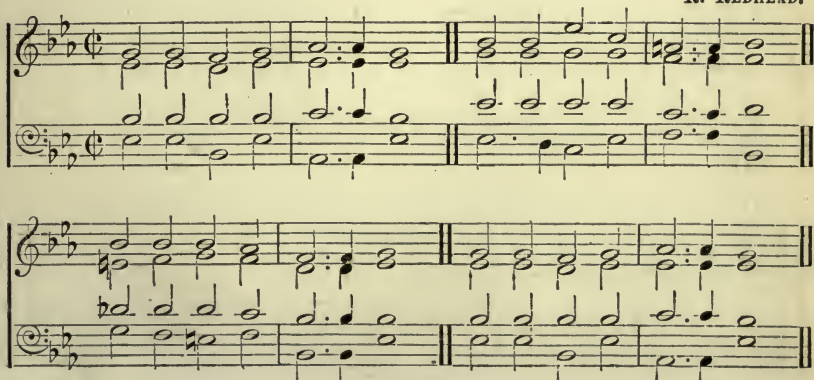
J. B. WILKES, R.A.M.



218

Redhead. No. 47. 7.7.7.7.

R. REDHEAD.



219

Savannah. 7.7.7.7.

Rev. C. I. LATROBE, d. 1836.



220

Vienna. 7.7.7.7.

J. H. KNECHT, 1793.



221

Nassau. 7.7.7.7.4. or 7.7.7.7.7.

JOHANN ROSENMÜLLER, d. 1686.

CHRIST the LORD is ris'n a-gain: CHRIST hath bro-ken ev-'ry chain; Hark! an-ge-lic
 voi-ces cry, Sing-ing ev-er-more on high, Al-le-lu-ia!

222

Brecon. 7.7.7.7.4.7.

Rev. G. P. MERRICK, B.A., Mus. Bac.

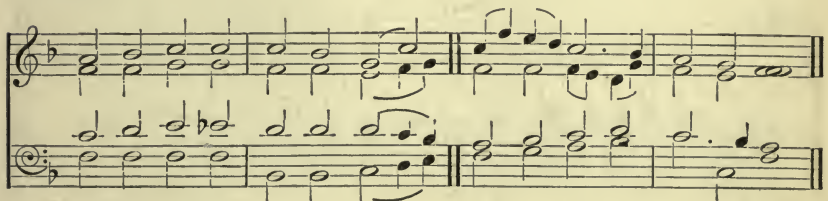
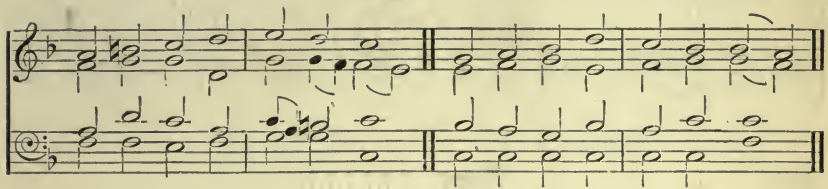
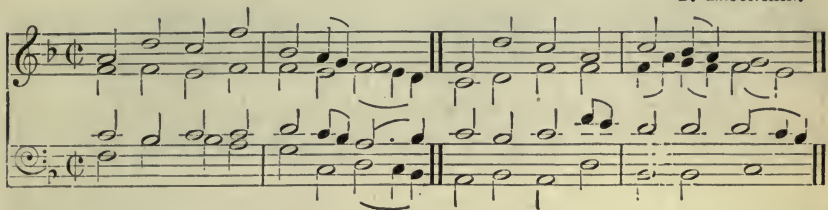
Thou Who didst for Pe-ter's faith Kind-ly con-de-scend to pray, Thou Whose lov-ing
 kindness hath Kept me to the present day, Kind Conductor, Still direct my devious way.

Ho - ly Spi - rit, gent - ly come, Raise us from our fall - en state,

Fix Thy ev - er - last - ing home In the hearts Thou didst cre - ate!

Gift of God most High! Vi - sit ev' - ry trou - bled breast:

p rall.
Light and life and love sup - ply, Give our spi - rits per - fect rest!



Come, Thou HOLY SPIRIT, come,
And from Thine eternal home
Shed the ray of light Divine ;
Come, Thou FATHER of the poor,
Come, Thou Source of all our store,
Come, within our bosoms shine.

225

Cassel. 7.7.7.7.7.7.

"Choralbuch der
Brüdergemeinen," 1784.

226

Dir. 7.7.7.7.7.7.

GERMAN.



227

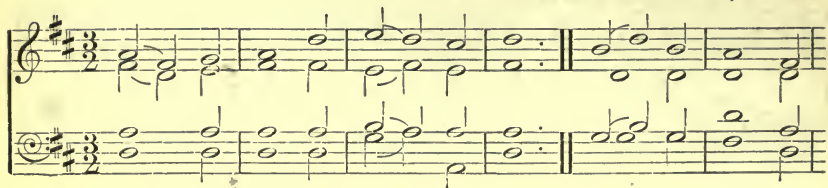
Madrid. 7.7.7.7.7.7.

Musical score for 'Madrid' in G major, 7/8 time. The score consists of two systems of two staves each. The first system ends with a double bar line and the word 'FINE.' written above the second staff. The second system ends with a double bar line and the initials 'D.C.' written above the second staff.

228

Salzburg. 7.7.7.7.7.7.JOHANN ROSENMÜLLER,
Arr. by J. S. BACH.

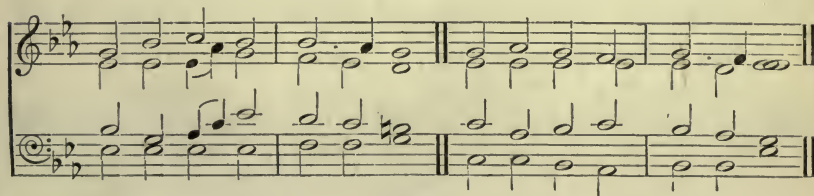
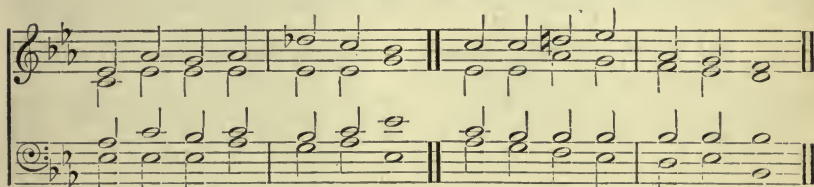
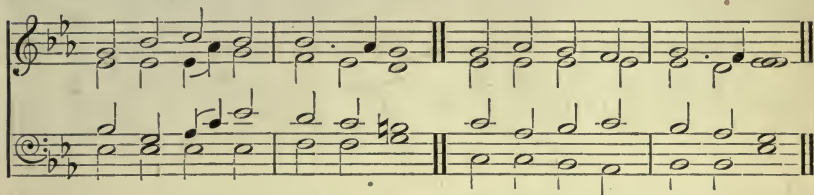
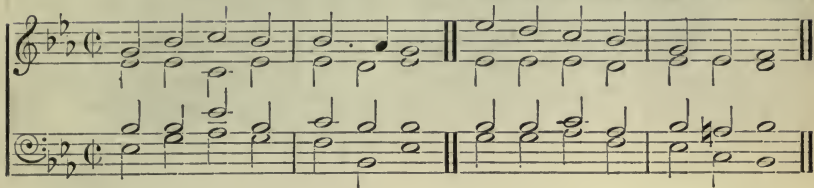
Musical score for 'Salzburg' in D major, 7/8 time. The score consists of three systems of two staves each. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together, and rests.



Hollingside. 7.7.7.7.7.7.7.

"Jesu, Lover of my soul."

REV. J. B. DYKES, M.A., Mus. Doc.



p

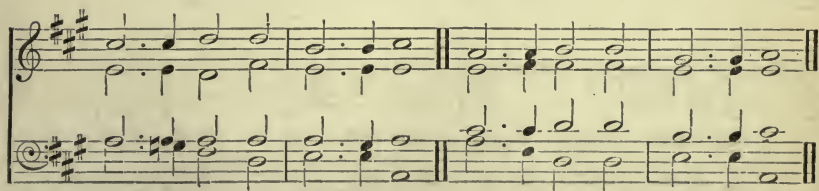
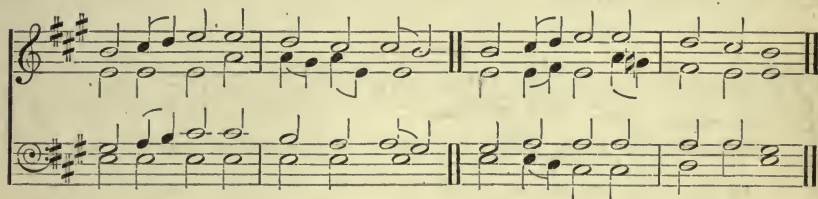
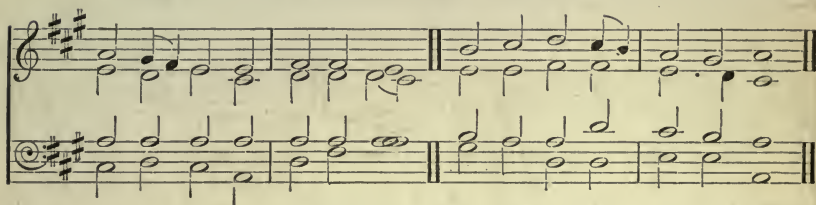
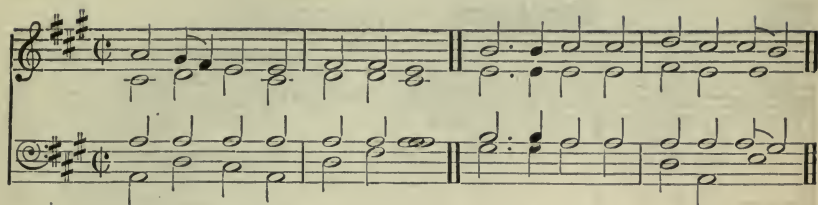
Saviour, when in dust to Thee Low we bow th'a - dor - ing knee;

When, re - pen - tant, to the skies Scarce we lift our weep - ing eyes,

Oh! by all Thy pains and woe, Suff - er'd once for man be - low,

pp rall.

Bend - ing from Thy Throne on high, Hear our so - lemn Li - ta - ny.



Bethlehem. 7.7.7.7.7.7.7.7.

FELIX MENDELSSOHN BARTHOLDY.

Hark! the he - rald an - gels sing, — Glo - ry to the new-born King; Peace on earth, and

mer-cy mild: God and sin - ners re - con-cil'd. Joy - ful all ye na - tions rise;

Join the tri-umph of the skies, With th'angel-ic host proclaim, — CHRIST is born in

Beth - le - hem. Hark! the he - rald an - gels sing, Glo - ry to the new-born King?

Ped.

ARTHUR E. DYER, Mus. Bac.

p

FA-THER, by Thy love and pow'r, Comes a-gain the ev'n-ing hour: Light has van-ish'd,

mf

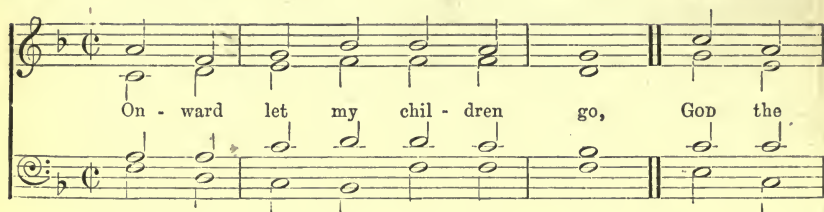
la-bours cease, Wea-ry creatures rest in peace, Thou, whose ge-nial dews dis-til..

p

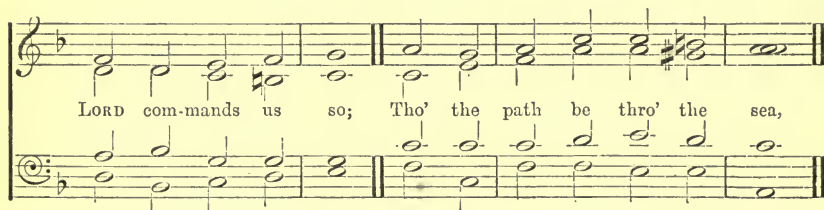
On the low-liest weed that grows, FATHER, guard our couch from ill, Lull Thy creatures

cres.

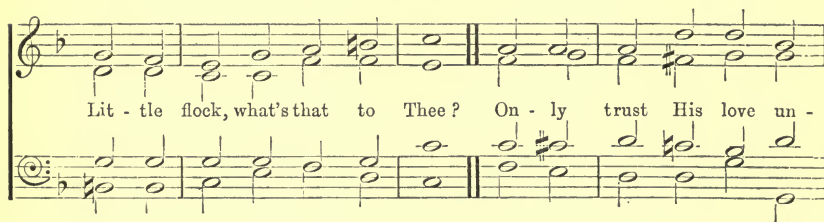
to re- pose, We to Thee, our- selves re- sign; Let our la-test thoughts be Thine.



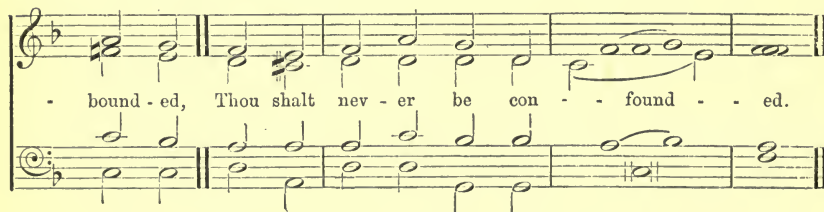
On - ward let my chil - dren go, God the



LORD com-mands us so; Tho' the path be thro' the sea,

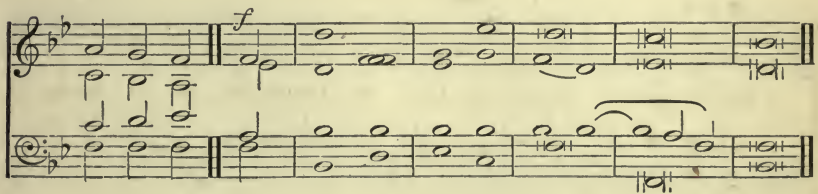
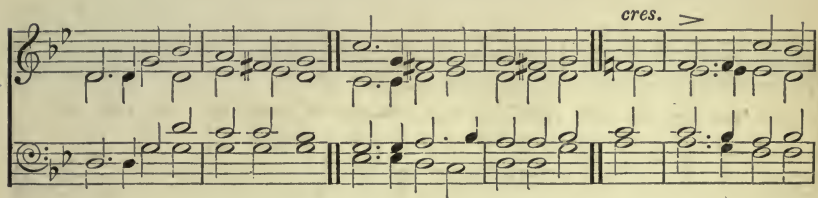
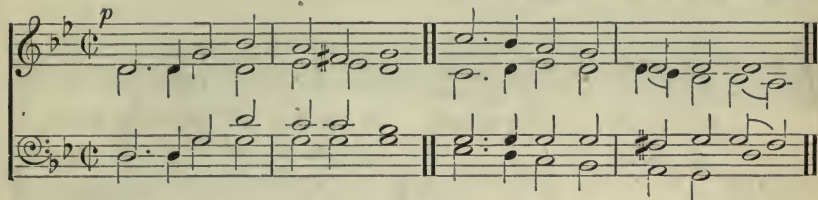


Lit - tle flock, what's that to Thee? On - ly trust His love un -



- bound - ed, Thou shalt nev - er be con - - found - - ed.

Rev. J. B. DYKES, M.A., Mus. Doc.



LORD, we raise our cry to Thee,
Like the blind beside the way:
Make our darken'd souls to see
Glories of Thy perfect Day.
O LORD! rebuke our sullen night,
And give Thyself unto our sight!

Ho - ly off-rings, rich and rare, Of - fer-ings of praise and pray'r,

Pur - er life and pur - pose high, Clasp - ed hands, up - lift - ed eye,

p cres.

Low - ly acts of a - dor - a - tion To the GOD of our sal - va - tion—

cres. f> p rall.

On His al - tar laid we leave them, CHRIST, pre-sent them! GOD, re - ceive them.

EDWIN MOSS.

Head of the Church tri - um - phant! We joy - ful - ly a - dore Thee.

The first system of music is in G major (one sharp) and common time. It features a treble and bass staff with a piano accompaniment of chords and a vocal melody. The lyrics are: "Head of the Church tri - um - phant! We joy - ful - ly a - dore Thee."

Till Thou ap - pear, Thy mem - bers here Shall sing like those be - fore Thee.

The second system continues the melody and accompaniment. The lyrics are: "Till Thou ap - pear, Thy mem - bers here Shall sing like those be - fore Thee."

We lift our hearts and voi - ces In blest an - ti - ci - pa - tion,

The third system continues the melody and accompaniment. The lyrics are: "We lift our hearts and voi - ces In blest an - ti - ci - pa - tion,"

And cry a - loud, and give to God The praise of our sal - va - tion.

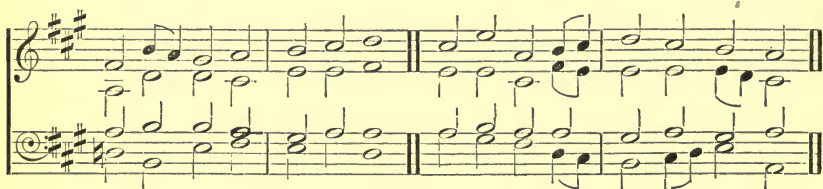
The fourth system concludes the piece. The lyrics are: "And cry a - loud, and give to God The praise of our sal - va - tion."

239

Dessau. 7.8.7.8.

"Jesus lives! no longer now."

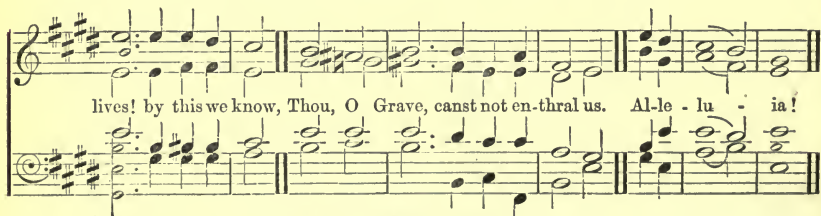
I. Chr. KITTEL, 1780.



240

Taunton. 7.8.7.8.4.

ARTHUR E. DYER, Mus. Bac.



(The small notes are for the Organ only.)

241

Harrogate. 7.8.7.8.7.

LORD, my Rock, to Thee I cry, Hear the voice of my complain-ing, Lest if Thou my
 suit de-ny, Through re-buke of Thy dis-dain-ing I be-come as those who die.

242

Beamister. 7.8.7.8.7.3.

J. G. CALLCOTT.

Come, Thou bright and Morn-ing Star, Light of Light, with-out be-gin-ning,
 Shine up-on us from a-far, That we may be kept from sin-ning;
Slower.
 Drive a-way, by Thy clear Light, Our dark night.

243

Prague. 7.8.7.8.7.7.

GERMAN.

Wilt Thou not, my Shep-herd true, Spare Thy sheep, in mer-cy spare me?
Wilt Thou not, as shep-herds do, In Thine arms re-joic-ing bear me?

Bear me where all trou-bles cease, Home to folds of joy and peace?

244

Philippi. 7.8.8.7.

Fear no more the clank-ing chain, Thou'rt free as the light of hea-ven:

For stripes and wea-ri-ness and pain, Th'e-ter-nal rest is gi-ven.

245

Hulme. 8.3.3.6.

J. G. EBELING, 1666.

Ere I sleep, for ev'-ry fa-vour This day shew'd By my God, I will bless my SA - viour.

246

Chichester. 8.4.7.8.4.7.

F. E. GLADSTONE.

Come, my soul, thou must be wak-ing, Now is break-ing

O'er the earth an-oth-er day; Come to Him Who made this splen-dour,

See thou ren-der All thy fee-ble strength can pay.

247

S. Jerome. 8.4.8.4.

Rev. G. P. MERRICK, B.A., Mus. Bac.

“Tis fin-ish'd!" let the joy-ful sound Hal-le-lu-jah!

Be heard through all the na-tions round Hal-le-lu-jah!

The musical score for 'S. Jerome' is written in G major (one sharp) and common time. It consists of two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system contains the lyrics '“Tis fin-ish'd!" let the joy-ful sound Hal-le-lu-jah!' and the second system contains 'Be heard through all the na-tions round Hal-le-lu-jah!'. The piano part features a steady bass line with chords.

248

Hanover Square. 8.4.8.4.8.4.

C. S. JEKYLL.

2nd verse.

Our God, we thank Thee, Who hast made The earth so bright; So full of splendour and of joy, Beau-ty and light; So ma - ny glo-rious things are here, No-ble and right.

The musical score for 'Hanover Square' is written in G major (one sharp) and 3/2 time. It includes a '2nd verse' section. The score is arranged in two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'Our God, we thank Thee, Who hast made The earth so bright; So full of splendour and of joy, Beau-ty and light; So ma - ny glo-rious things are here, No-ble and right.' The piano part provides harmonic support with chords and moving lines.

My SAVIOUR, 'mid life's va - ried scene, Be Thou my Stay;

The first system of musical notation is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The lyrics are written below the notes.

Guide me thro' each per - plex - ing path, To per - - fect day;

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the notes.

In weak - ness and in sin I stand, Still faith can clasp Thy

The third system of musical notation continues the melody and accompaniment. The lyrics are written below the notes.

migh - ty Hand, And fol - low at Thy dear com - mand.

The fourth system of musical notation concludes the hymn. The lyrics are written below the notes.

God, Who mad - est earth and hea - ven, Dark - ness and light;

Who, the day for toil hast giv - en, For rest the night:

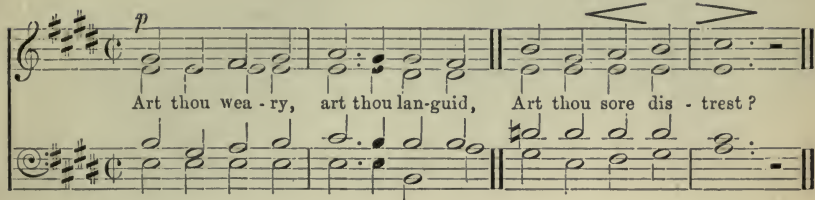
May Thine an - gel - guards de - fend us, Slum - ber sweet Thy mer - cy send us,

Ho - ly dreams and hopes at - tend us This live - long night.

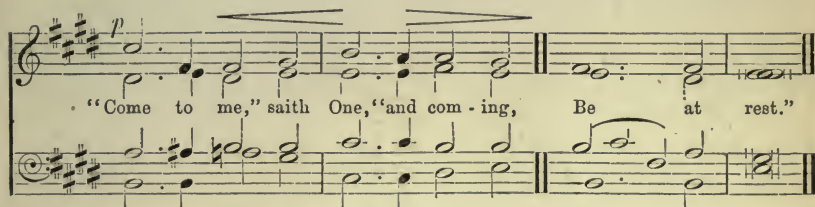
251

S. Clement. 8.5.8.3.

HENRY HILES, Mus. Doc.



Art thou wea-ry, art thou lan-guid, Art thou sore dis-trest?

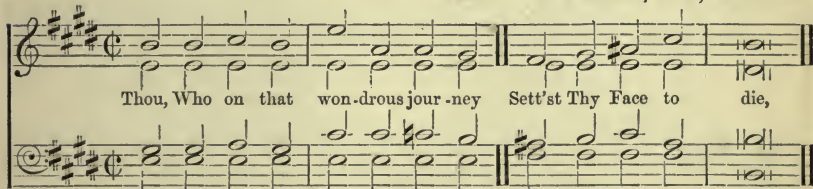


"Come to me," saith One, "and com-ing, Be at rest."

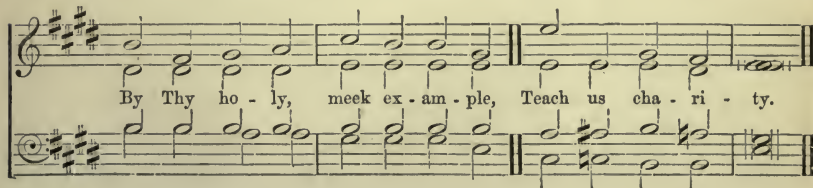
252

Wood End. 8 5.8.5. (or 8.6.8.6.)

Rev. G. P. MERRICK, B.A., Mus. Bac.



Thou, Who on that won-drous jour-ney Sett'st Thy Face to die,



By Thy ho-ly, meek ex-am-ple, Teach us cha-ri-ty.

Our blest Re-deem-er ere He breath'd, His ten-der last fare-well,

A Guide, a Com-fort-er bequeathed, With us to dwell.

O ris-en LORD, O conqu'ring KING, O Life of all that live, Once Death, our foe,
To us that peace of free-dom bring Which on-ly Thou canst give:

Had laid Thee low; Now Thou hast rent his bonds in twain, Now art Thou ris'n Who once wast slain!

O Pa - ra-dise! O Pa - ra-dise! Who doth not crave for rest?

The first system of music is in G major (one sharp) and 6/8 time. It consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

Who would not seek the hap - py Land, Where they that lov'd are blest?

The second system of music continues the melody and accompaniment. The lyrics are written below the notes.

Where loy - al hearts and true Stand ev - er in the light,

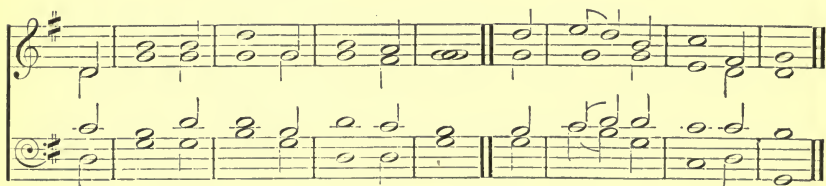
The third system of music continues the melody and accompaniment. The lyrics are written below the notes.

All rap - ture through and through, In God's most ho - ly sight.

The fourth system of music concludes the piece. The lyrics are written below the notes.

or C.M. by omitting lines 4 and 5.

Adapted from L. Spohr.

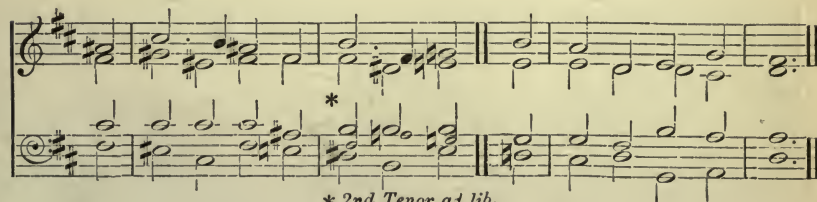
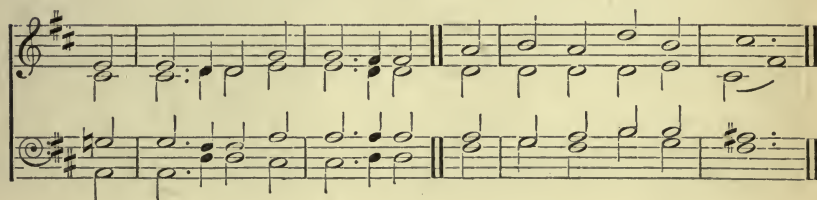
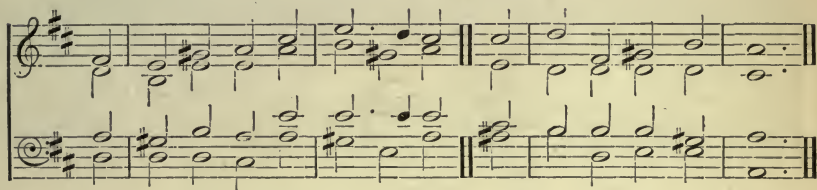
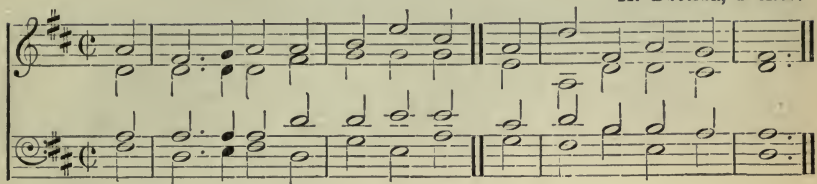


For ever will I bless the LORD,
Nor cease His praise to speak :
My song His goodness shall record,
That the oppressed and weak
May trust in Him, Who will reward
The humble and the meek.

Holloway. 8.6.8.6.8.6.8.6. (D.C.M.)

"O 'twas a joyful sound to hear."

H. BAUMER, R.A.M.

* 2nd Tenor *ad lib.*

mf

The rose - ate hues of ear - ly dawn, The bright-ness of the day,

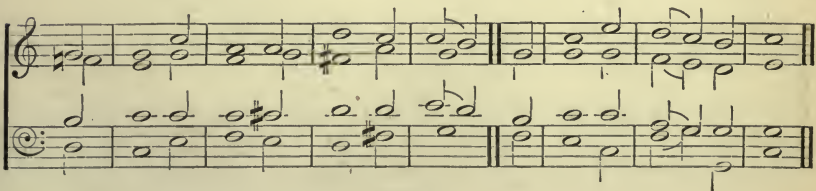
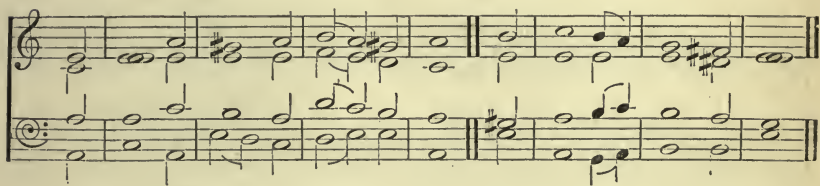
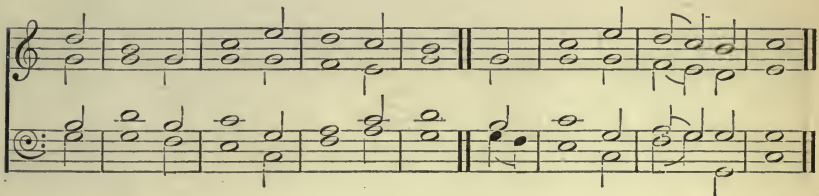
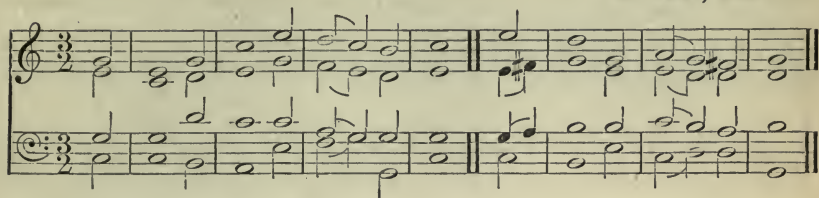
rallentando dim.

The crim - son of the sun - set sky, How fast they fade a - way!

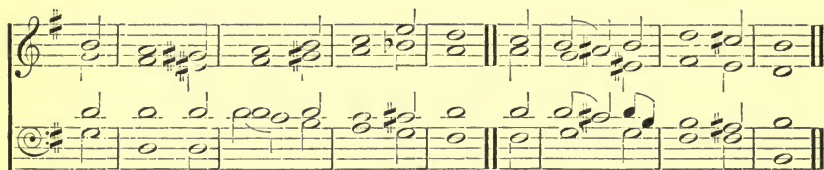
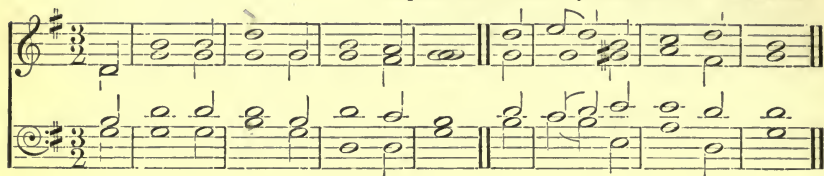
Voices in Unison. With animation.

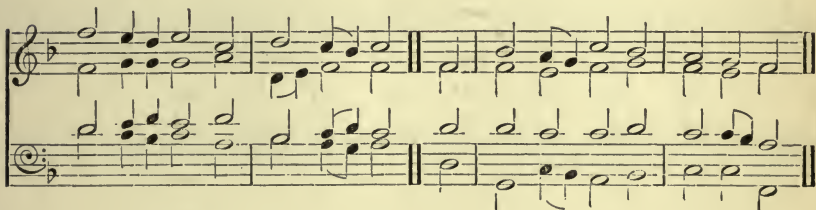
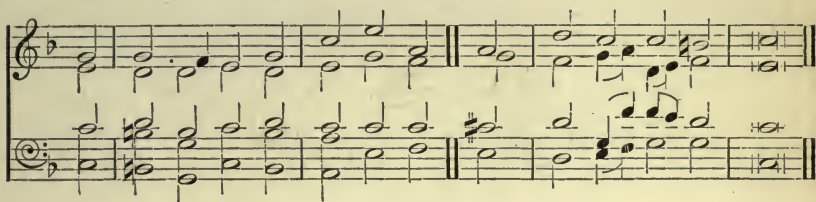
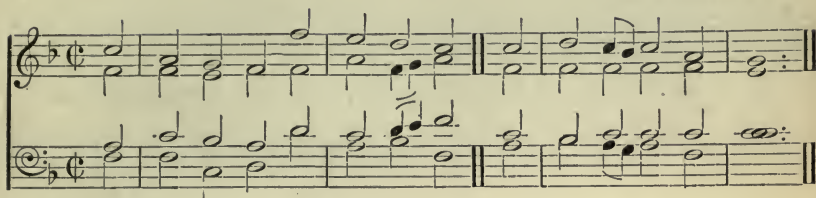
Oh, for the pear - ly gates of hea - ven, Oh for the gol - den floor,

Oh, for the Sun of Right - eous - ness That set - teth nev - er - more.



Adapted from SPOHR, by the Rev. G. P. MERRICK.





LORD of my life, Whose tender care
Hath led me on till now,
Here lowly, at the hour of prayer,
Before Thy Throne I bow;
I bless Thy gracious Hand, and pray
Forgiveness, for another day.

An - o - ther year has fled, re - new, LORD, with our days, Thy love;

The first system of the musical score for 'S. Martin'. It consists of a treble and bass staff in 8/6 time, with a key signature of two flats. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

Our days are e - vil here, and few, We look to live a - bove:

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

We will not grieve, though day by day, We

The third system of the musical score. It continues the melody and accompaniment. The lyrics are written below the treble staff.

pass from earth - ly joys a - way; Our joy a - bides in Thee.

The fourth system of the musical score, which concludes the piece. It continues the melody and accompaniment. The lyrics are written below the treble staff.

ARTHUR H. BROWN,

Sing Hal - le - lu - jah! praise the LORD! Sing, with a cheer-ful voice:

The first system of musical notation for 'Brinkburne'. It consists of a treble and a bass staff, both in the key of D major (two sharps) and common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'Sing Hal - le - lu - jah! praise the LORD! Sing, with a cheer-ful voice:'. The system ends with a double bar line.

Ex - alt our God with loud ac - cord, And in His Name re - joice;

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'Ex - alt our God with loud ac - cord, And in His Name re - joice;'. The system ends with a double bar line.

Ne'er cease to sing, thou ran-som'd host, Praise Fa-ther, Son, and Ho - ly Ghost,

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'Ne'er cease to sing, thou ran-som'd host, Praise Fa-ther, Son, and Ho - ly Ghost,'. The system ends with a double bar line.

Un - til in realms of end-less light, Your prai-ses shall u - nite.

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'Un - til in realms of end-less light, Your prai-ses shall u - nite.' The system ends with a double bar line.

REV. H. A. RICHINGS.

My heart to Thee I give for aye, O JE-SU, sweet-est, best:

The first system of the hymn is written in 3/2 time with a key signature of one sharp (F#). It consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Thy heart to me, give Thou, I pray, O JE-SU love-li-est.

The second system continues the melody and accompaniment. The lyrics are written below the staves.

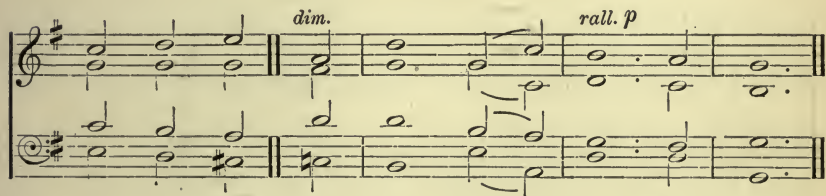
Our hearts a-lone Thou dost re-quire, Our hearts a-lone Thou dost de-sire:

The third system continues the melody and accompaniment. The lyrics are written below the staves.

Make me love Thee as Thou dost me, O JE-SU, Fount of Cha-ri-ty.

The fourth system concludes the hymn. The lyrics are written below the staves.

HENRY L. MORLEY.



Eternal Light ! Eternal Light !
How pure the soul must be,
When, placed within Thy searching Sight,
It shrinks not, but with calm delight
Can live, and look on Thee.



LIGHT of the world ! O shine on us,
Thy little flock below ;
Shine on this path we daily tread,
Shine on each poor, defenceless head,
Shine through the shadows dark and dread,
That hover round us now.

267

Mansfield. 8.7.8.3.

E. H. TURPIN.

On the Re-sur-rec-tion morning Soul and bo-dy meet a-gain;

The musical score for 'Mansfield' is written for two staves in C major, 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of two measures, each ending with a double bar line. The lyrics are: 'On the Re-sur-rec-tion morning Soul and bo-dy meet a-gain;'.

No more sor-row, no more weep-ing, No more pain!

The musical score for 'Mansfield' continues with two more measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line. The lyrics are: 'No more sor-row, no more weep-ing, No more pain!'.

268

Morning Star. 8.7.8.4.

R. SLOMAN, Mus. Doc.

Star of Morn-ing, bright-ly shi-nig On sin's dark and trou-bled sea;

The musical score for 'Morning Star' is written for two staves in C major, 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of two measures, each ending with a double bar line. The lyrics are: 'Star of Morn-ing, bright-ly shi-nig On sin's dark and trou-bled sea;'.

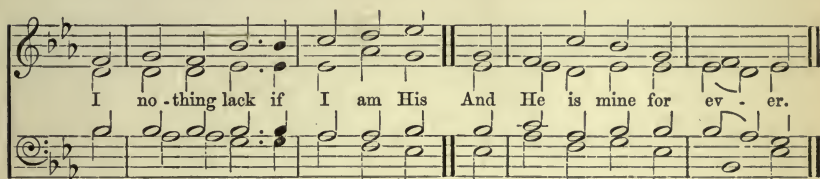
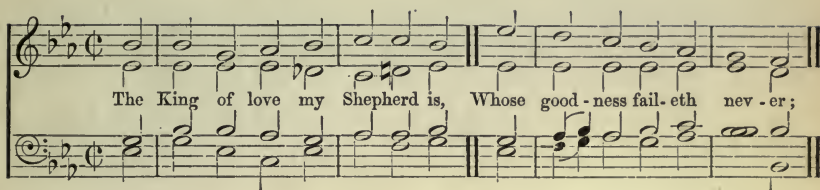
Point-ing out, love's high de-sign-ing, Shine, shine on me.

The musical score for 'Morning Star' continues with two more measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line. The lyrics are: 'Point-ing out, love's high de-sign-ing, Shine, shine on me.'.



Alleluia! Alleluia!
Finished is the battle now;
The Crown is on the Victor's Brow!
Hence with sadness:
Sing with gladness,
Alleluia!

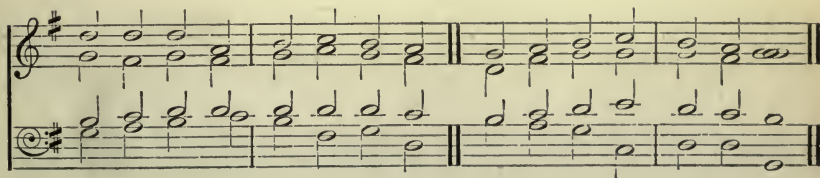
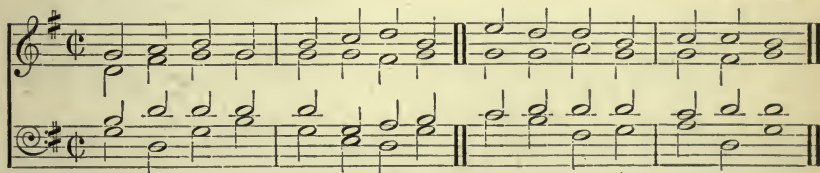
270

Langdale. 8.7.8.7. IAMBIC.

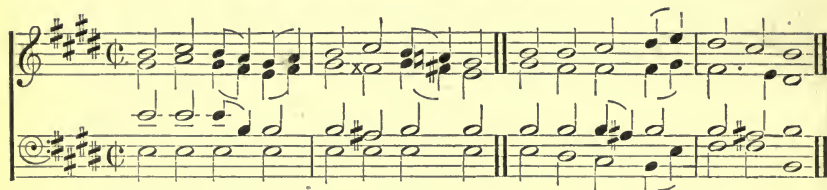
271

Batabia. 8.7.8.7. TROCHAIC.

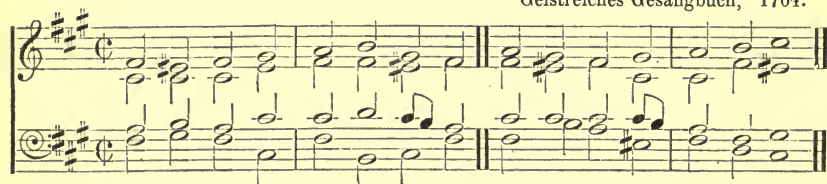
GERMAN.



272

Mariners. 8.7.8.7. TROCHAIC.

273

Mentz. 8.7.8.7. TROCHAIC.FREYLINGHAUSEN'S
"Geistreiches Gesangbuch," 1704.

274

Scudamore. 8.7.8.7. TROCHAIC.

Rev. R. R. CHOPE, B.A.

Praise the LORD! ye Heav'ns a - dore Him; Praise Him, An - gels, in the height;

Sun and moon, re - joice be - fore Him; Praise Him, all ye stars and light:

275

Sharon. 8.7.8.7.

W. BOYCE, Mus. Doc.

276

Stuttgart. 8.7.8.7. TROCHAIC.

GERMAN.



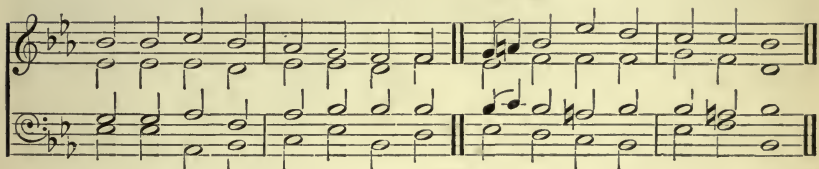
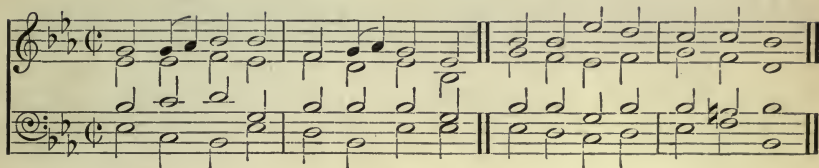
277

Alpha. 8.7.8.7.4.7.

EDWIN MOSS.



A. F. C. KOLLMANN, 1790.



Hallelujah! song of gladness,
Song of everlasting joy;
Hallelujah! song the sweetest
That can angel hosts employ,
Hymning in God's holy presence
Their high praise eternally.

279

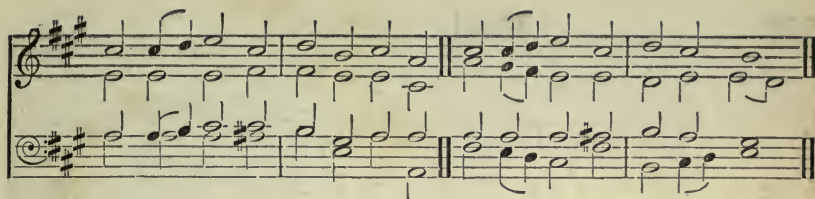
Benediction. 8.7.8.7.8.7.

S. WEBBE, 1792.



280

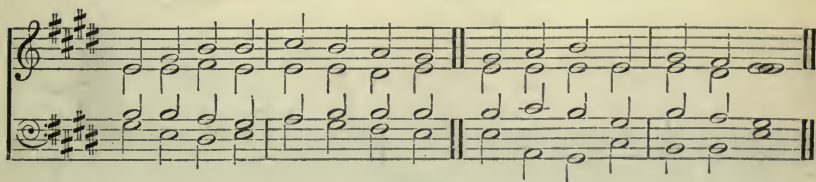
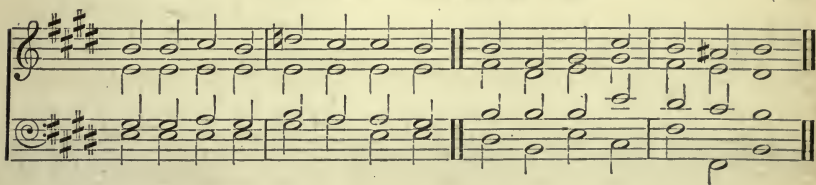
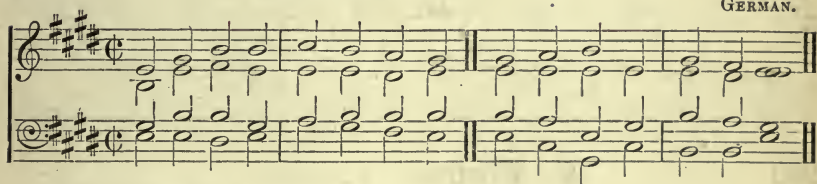
Dismission. 8.7.8.7.8.7.



281

Mannheim. 8.7.8.7.8.7.

GERMAN.



282

Oriel. 8.7.8.7.8.7.

Ancient Church Melody.

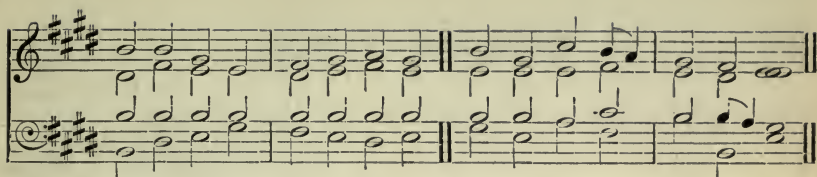
Three systems of musical notation for the piece 'Oriel'. Each system consists of a treble staff and a bass staff, both in G major (one sharp) and common time. The melody is written in a simple, diatonic style with eighth and quarter notes. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

283

S. Thomas. 8.7.8.7.8.7.

Ancient Church Melody.

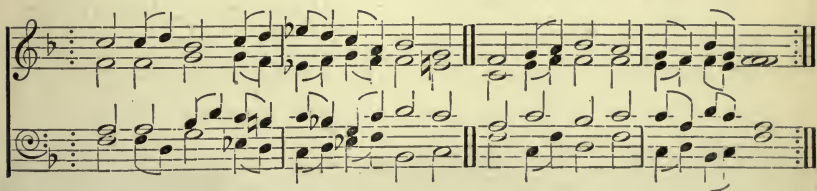
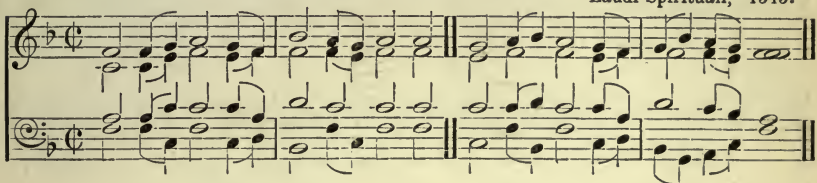
Two systems of musical notation for the piece 'S. Thomas'. Each system consists of a treble staff and a bass staff, both in G major (one sharp) and common time. The melody is written in a simple, diatonic style with eighth and quarter notes. The first system ends with a double bar line. The second system ends with a double bar line.



284

Alla Trinita beata. 8.7.8.7.8.7.8.7.

"Laudi Spirituali," 1515.



May the grace of CHRIST our Saviour,
 And the FATHER's boundless love,
 With the HOLY SPIRIT's favour,
 Rest upon us from above.
 Thus may we abide in union
 With each other and the LORD;
 And possess, in sweet communion,
 Joys which earth cannot afford.

Glo-rious things of thee are spo-ken, Zi-on, ci-ty of our God;

The first system of musical notation for the hymn 'Dartmouth'. It consists of a treble and a bass staff, both in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

He, Whose Word can - not be bro-ken, Form'd thee for His Own a - bode;

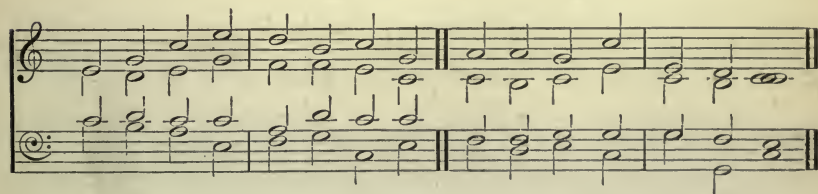
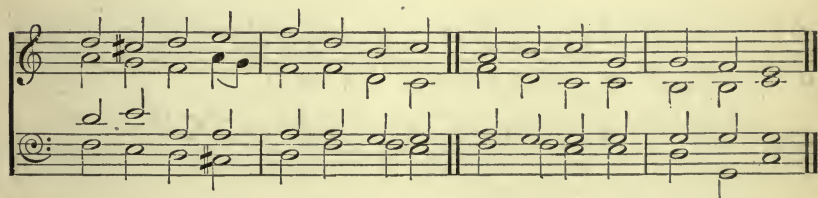
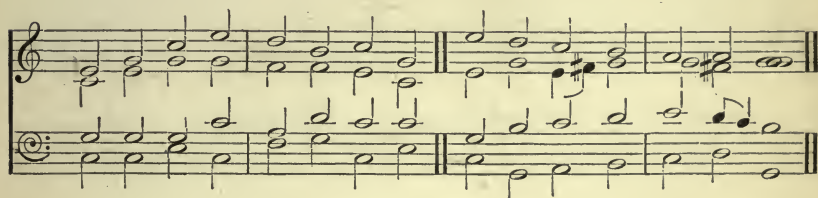
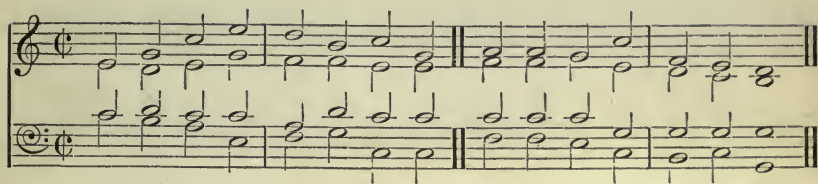
The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

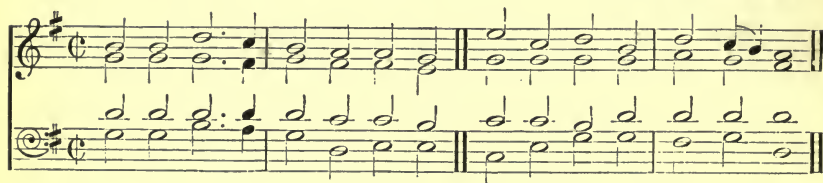
On the Rock of A - ges found-ed, What can shake thy sure re - pose?

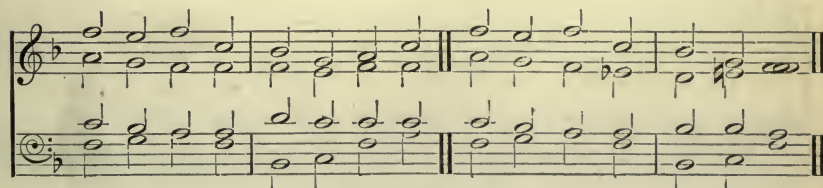
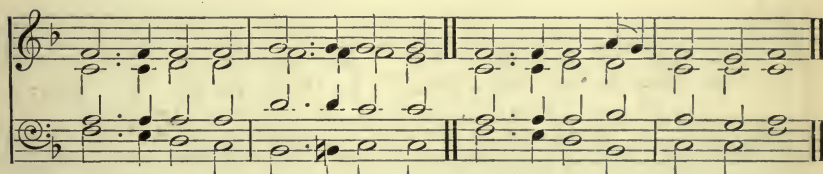
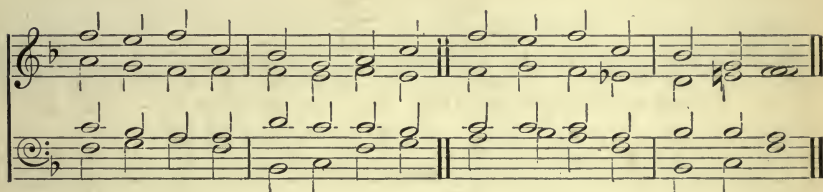
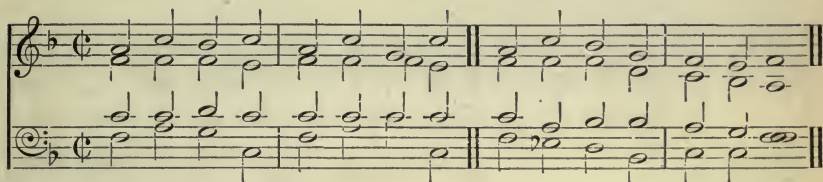
The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

With sal - va-tion's walls sur-round-ed, Thou may'st smile at all thy foes.

The fourth system of musical notation, which concludes the hymn. It continues the melody and accompaniment. The lyrics are written below the treble staff.







I lay me down in peace to sleep, To Thee, I would com - mend me ;

I trust my Guardian Thou wilt keep, And in this night de - fend me :

Of death I'm not a - fraid, Nor world, nor hell I dread ;

For who with JE-SUS shuts his eyes, He al - so shall with JE-SUS rise.

Of Thy love some gra-cious to-ken Grant us, LORD, be-fore we go;

Bless Thy word which has been spo-ken; Life and peace on all be-stow!

When we join the world a-gain, Let our hearts with Thee re-main; O di-rect us

And protect us, Till we gain the heavenly shore, Where Thy peo-ple want no more!

E. H. TURPIN.

CHRIST is ris-en! CHRIST is ris-en! He hath burst His bonds in twain!

The first system of musical notation for the song 'Eastertide'. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps) and common time (indicated by a 'C'). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

CHRIST is ris-en! CHRIST is ris-en! Earth and Heav'n, pro - long the strain!

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

He Who suf - fer'd pain and loss, In His love for us.

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

Dy - ing on the bit - ter Cross, Lives vic - to - ri - ous!

The fourth system of musical notation. It concludes the melody and accompaniment. The lyrics are written below the staves.

CHRIST is ris - en! CHRIST is ris - en! He hath burst His bonds in twain!

This system consists of a treble and bass staff in G major (one sharp). The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the treble staff.

CHRIST is ris - en! CHRIST is ris - en! Earth and Heav'n pro - long the strain!

This system continues the melody and accompaniment from the first system. It ends with a double bar line and repeat signs. The lyrics are written below the treble staff.

292

All Saints. 8.7.8.7.7.7.

GERMAN.

This system continues the melody and accompaniment. It features a treble and bass staff in common time (C). The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the treble staff.

This system continues the melody and accompaniment. It features a treble and bass staff in common time (C). The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the treble staff.

293

Coblentz. 8.7.8.7.7.7.

GERMAN.

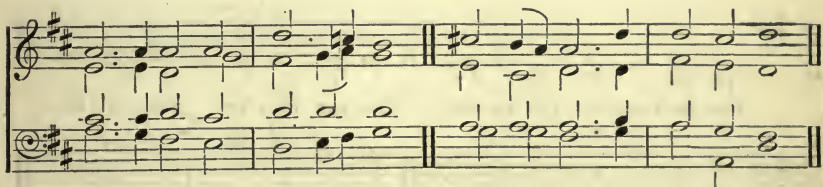
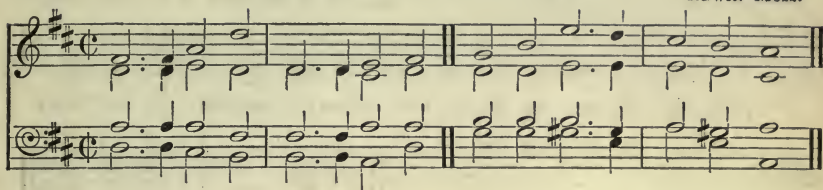


294

Dretzel. 8.7.8.7.7.7.

GERMAN.





He is risen ! He is risen !

Tell it with a joyful voice,

He has burst His rock-bound prison !

Let the whole wide world rejoice,

Death is conquer'd, man is free,

CHRIST hath won the victory.

Rev. G. P. MERRICK, B.A., Mus. Bac.

Heav'nly Fa-ther, all cre-a-tion Shows the won-ders of Thy Hand;

Now ac-cept our a-do-ra-tion, LORD, Thy bless-ing now com-mand.

Thee, the Fount of Life we own, Thee, our Ma-ker, Thee, a-lone;

Hear our pray'rs, ac-cept the praise, We, Thy flock, Thy chil-dren raise.

C. WARWICK JORDAN, Mus. Bac.

Ho - LY GHOST, dis - pel our sad - ness, Pierce the clouds of sin - ful night:

Come, Thou Source of sweet - est glad - ness, Breathe Thy Life, and spread Thy Light:

Lov - ing SPI - RIT, GOD of peace, Great Dis - tri - bu - tor of grace,

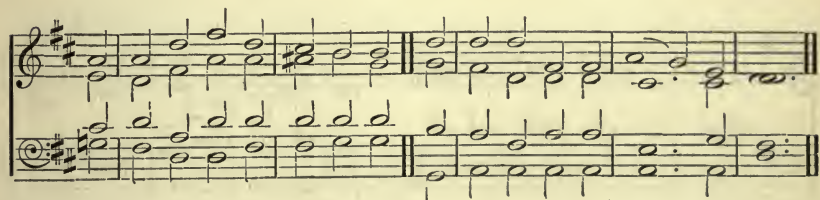
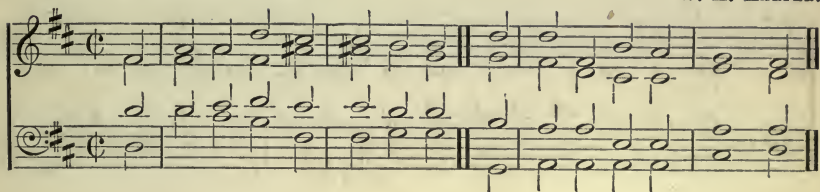
p e rall.

Rest up - on this con - gre - ga - tion, Hear, O hear our sup - pli - ca - tion.



Of the FATHER's Love begotten
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending He,
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore !

W. H. HARPER.



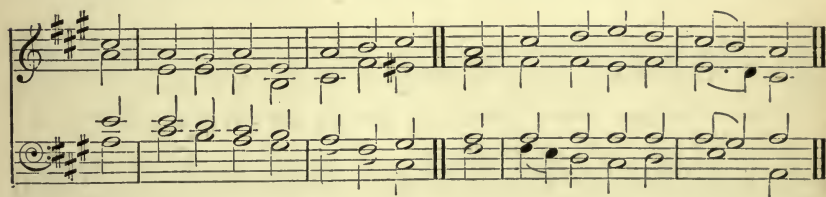
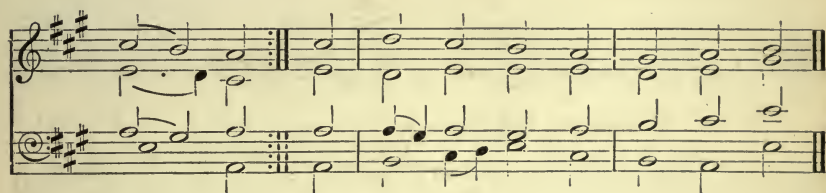
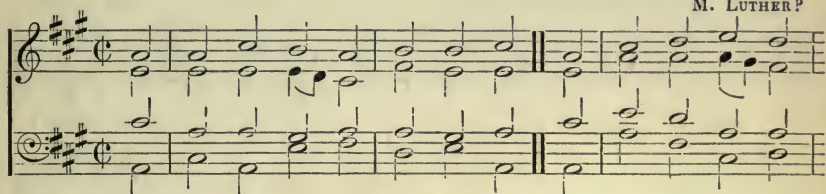
O JESUS, sweetest, holiest Name.
To God's dear children given,
A solace in their weariness
A foretaste of their heaven:
To every mourning, anxious breast
It whispers everlasting rest.

WALTER H. SANGSTER, Mus. Bac.



From all evil, all temptation
That besets our earthly path ;
From Thy final condemnation,
From Thy transitory wrath,
God of goodness, us deliver,
And Thy Name be praised for ever.

M. LUTHER P



Great God, what do I see and hear?
The end of things created,
The JUDGE of mankind doth appear
On clouds of glory seated :
The trumpet sounds, the graves restore
The dead which they contained before
Prepare, my soul, to meet Him.

MAN of sor-rows, and ac-quaint-ed With our griefs, what shall we say?

Nev-er lan-guage yet hath paint-ed All the woes that on Thee lay!

Had I seen Thee cloth'd in weak-ness, Bear-ing our re-proach with meek-ness,

To at-tend Thee day and night, Would have been my heart's de-light.

Rev. G. P. MERRICK, B.A., Mus. Bac.

Most high and ho - ly TRI - NI - TY! Thou GOD of all com - pas - sion,

Who, in thy God-head's like-ness, me From no - thing once did'st fash-ion:

Oh! that my se-cret soul might be Fill'd on - ly with the love of Thee!

Do Thou Thy-self my heart pre-pare, Then come and make Thy dwelling there.

Days and mo-ments quick-ly fly - ing Blend the liv - ing with the dead;

Soon will you and I be ly - ing Each with - in our nar - row bed.

Last Verse.

mf *p* *mf* *p*
As the tree falls, so must it lie; As the man lives, so will he die;

As the man dies, so must he be Through all the length of e - ter - ni - ty.

305

Wantage. 8.8.4.

S. GEE.

The CHILD is born in Beth - le - hem, Sing, and be glad, Je -

- ru - sa - lem, Al - le - lu - ia! Al - le - lu - ia!

306

Aberdaron. 8.8.6.8.8.6.

W. SHELMEKDINE.

307

Elwelme. 8.8.6.8.8.6.

H. HILES, Mus. Doc.

O Food that wea-ry pilgrims love, O Bread of An-gel - hosts a-bove,

This block contains the first system of the musical score for 'Elwelme'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics are printed below the notes.

O Man-na of the saints! The hun-gry soul would feed on Thee;

This block contains the second system of the musical score for 'Elwelme'. It continues the melody and lyrics from the first system. The notation remains consistent with the first system.

Ne'er may the heart un - so - lac'd be Which for Thy sweetness faints.

This block contains the third system of the musical score for 'Elwelme'. It concludes the piece with a final cadence. The lyrics are printed below the notes.

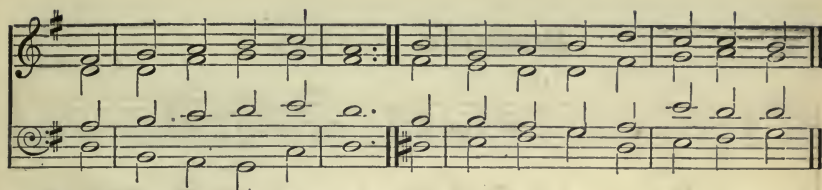
308

Inspruck. 8.8.6.8.8.6. or 7.7.6.7.7.6.

H. ISAAC, c. 1490.

This block contains the first system of the musical score for 'Inspruck'. It features a treble and bass staff with a key signature of one sharp (F-sharp) and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics are printed below the notes.

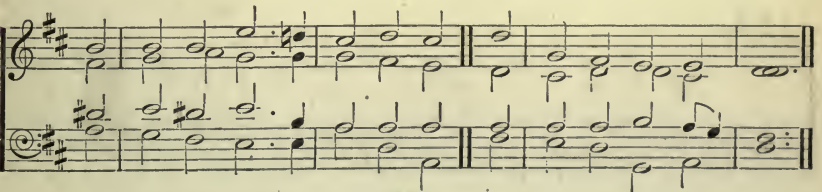
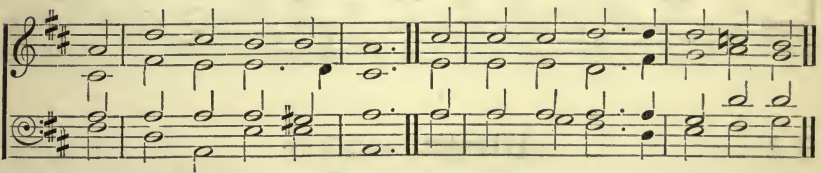
(210)



309

Kingston. 8.8.6.8.8.6.

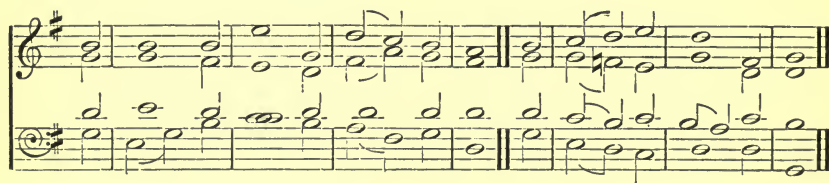
W. HAYES, Mus. Doc.



310

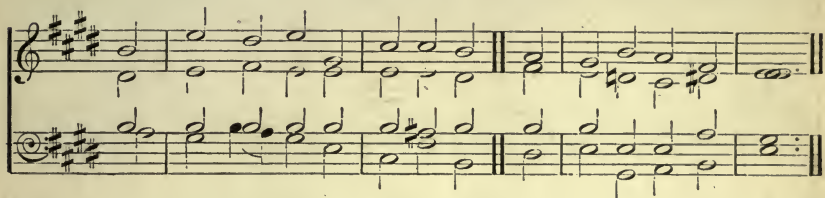
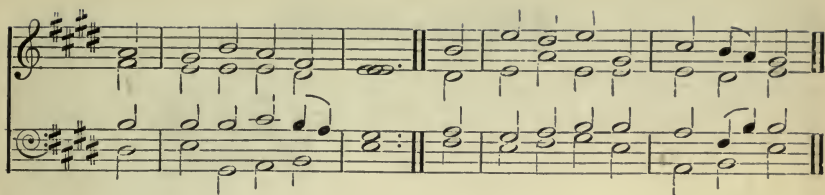
Pembroke. 8.8.6.8.8.6.

J. FOSTER.



311

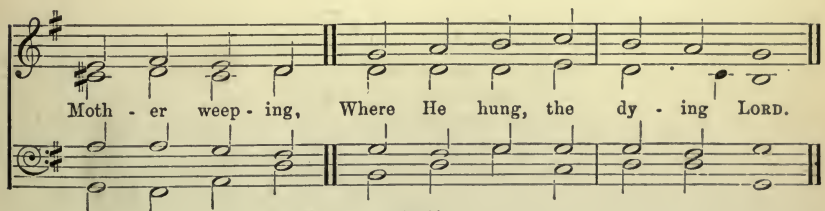
Venetia. 8.8.6.8.8.6.



312

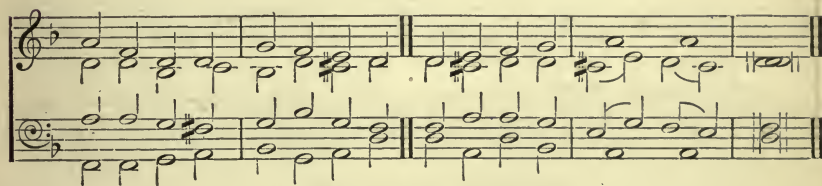
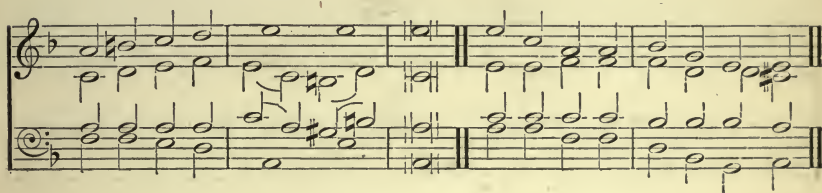
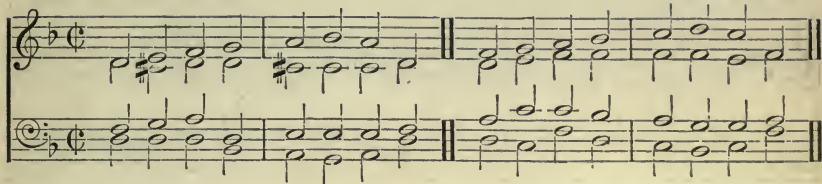
Stabat Mater. 8.8.7.

Ancient Church Melody.



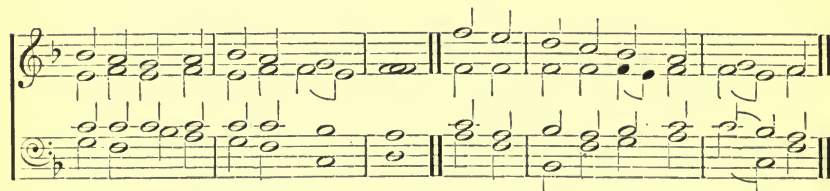
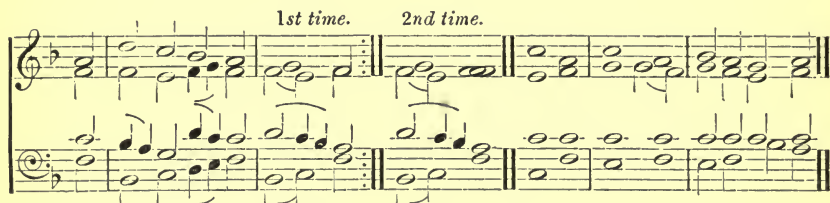


Come pure hearts, in sweetest measures,
Sing of those who spread the treasures
In the Holy Gospels shrined;
Blessed tidings of salvation,
Peace on earth their proclamation,
Love from GOD to lost mankind.



Darkly rose the guilty morning,
When, the KING of GLORY scorning,
Raged the fierce Jerusalem :
See the CHRIST, His cross up-bearing,
See Him stricken, spit on, wearing
The thorn-plaited diadem !

H. SCHEIDEMANN, 1604.



Behold, how glorious is yon sky !
 Lo, there the righteous never die,
 But dwell in peace for ever ;
 Then who would wear this earthly clay,
 When bid to cast life's chains away,
 And win Thy gracious favour ?
 Holy ! Holy ! O forgive us,
 And receive us, Heavenly Father,
 When around Thy Throne we gather.

316

Holy Trinity. 8.8.8.

H. LAHEE.

O God of Life, Whose pow'r be-nign Doth o'er the

f *p slower.*
world in mer-cy shine, Ac-cept our praise, for we are Thine.

317

Galilee. 8.8.8.3.

Fierce rag'd the tempest o'er the deep, Watch did Thine anxious ser-vants keep;

p *pp*
But Thou wast wrapt in guile-less sleep, Calm and still.

318

Leith. 8.8.8.4.

G. DIXON, Mus. Doc.

My God, my FA-THER, while I stray . . Far from my home in life's rough

Major.

way. O teach me from my heart to say, . . "Thy will be done."

319

Minster. 8.8.8.4.

EDWIN MOSS.

Chil-dren of men re-joice . . and sing, The KING of Heav'n, the

glo-rious KING. O'er Death, to-day rose tri-umph-ing. Al-le-lu-ia!

320

S. Edward. 8.8.8.4.

JAMES TURLE,

O LORD of heav'n, and earth, and sea, To Thee all praise and glo-ry be,

How shall we show our love for Thee, Giv-er of all.

321

Confidence. 8.8.8.6.

T. MOUNTAIN.

Just as I am, with-out one plea, But that Thy Blood was shed for me,

And that Thou bidst me come to Thee, O LAMB of God, I come.

322

Soldau. 8.8.8.6. IAMBIC.

Johann Walter's Gesangbuch, 1524.



323

Avignon. 8.8.8.6. TROCHAIC.

Church Melody, 14th. century.



324

Modena. 8.8.8.6. TROCHAIC.

Lo! the storms of life are break - ing, Faithless fears our hearts are shaking!

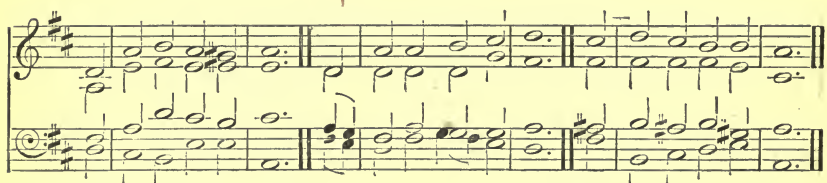
For our suc-cour un - der - tak - ing, LORD and SA - VIOUR help us.

325

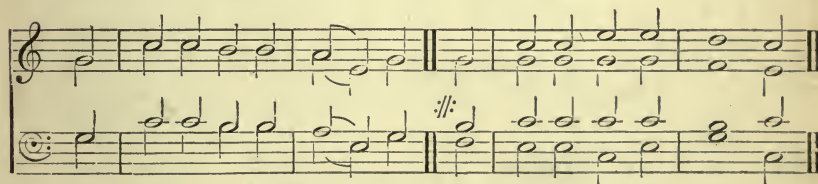
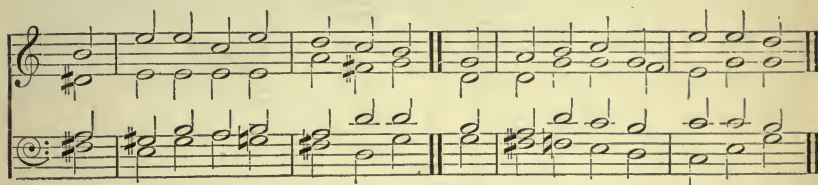
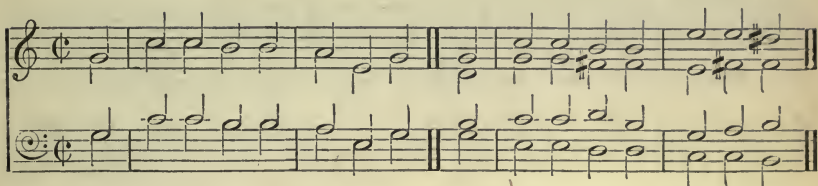
Durham. 8.8.8.8.6.

O LORD, Thy heav'nly grace im-part, And fix my frail in-constant heart; Henceforth my chief de-

- sire shall be To ded - i-cate my - self to Thee; To Thee, my God to Thee.



God is our Refuge in distress,
Our Shield of hope through every care ;
Our Helper, watching us to bless,
And therefore will we not despair,
Although the mountains shake,
And hills their place forsake,
And waters o'er them break,
Yet still will we not fear,
For Thou, O God, art ever near.



Hosanna to the Living Lord!
Hosanna to the Incarnate Word!
To Christ, Creator, Saviour, King,
Let earth, let heaven, hosanna sing!
Hosanna in the highest!

328

Falmouth. 8.8.8.8.8.

J. F. GOODBAN, A.R.A.M.

When, in the dark and cloud - y day, I wan - der from the

This musical system consists of a treble and bass staff in C major, 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

fold a - way, And vain - ly strive to find the track Which

This musical system continues the melody and accompaniment. It includes a key signature change to D major (indicated by a sharp on the F line) and a time signature change to 3/4 (indicated by a 'C' with a vertical line through it). The lyrics continue below the treble staff.

on - ly leads the lost one back, LORD JE - SU, Thou my Shep-herd be.

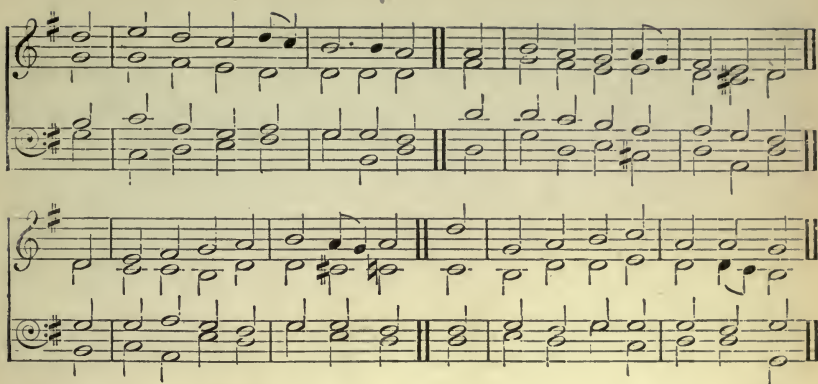
This musical system concludes the piece with a final cadence. The lyrics are written below the treble staff.

329

Baden. 8.8.8.8.8.8. (112th.)

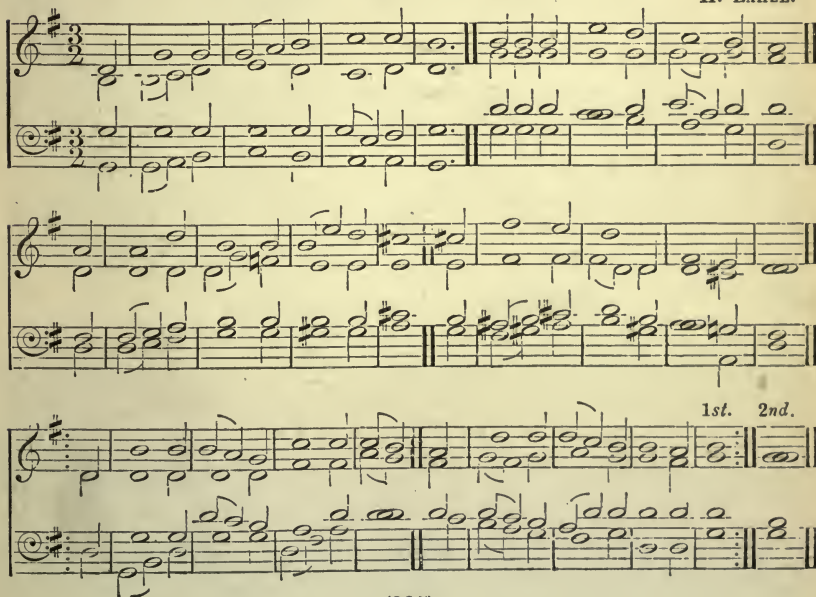
GERMAN.

This musical system is for the piece 'Baden'. It features a treble and bass staff in D major (two sharps) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.



330 Celestis Arbs. 8.8.8.8.8.8. (112th.) or D.L.M. by repeating.

H. LAHEE.



331

Colmar. 8.8.8.8.8.8. (112th.)

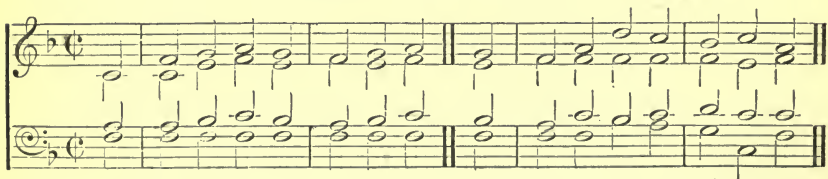
M. GASTERITZ.

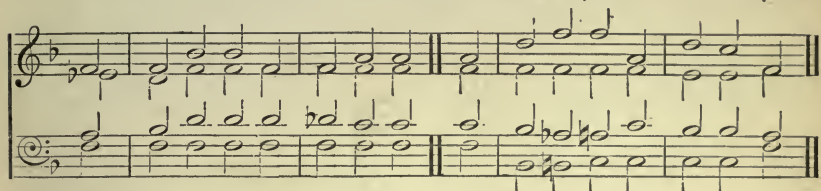
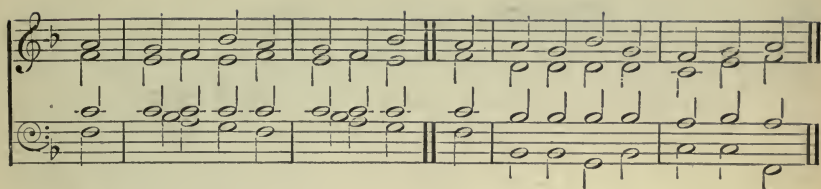


332

Conway. 8.8.8.8.8.8. (112th.)

EDMUND ROGERS.

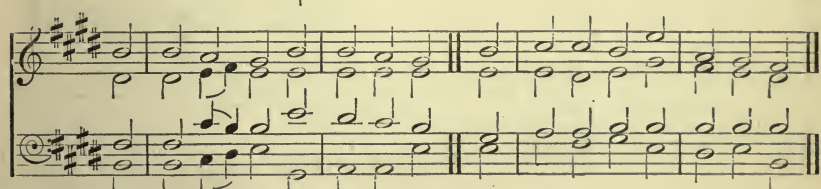
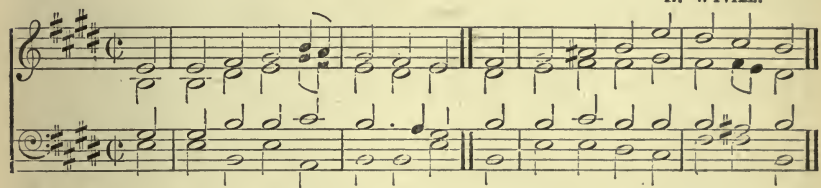




333

Eaton. 8.8.8.8.8.8. (112th.)

Z. WYVILL.



334

Giesßen. 8.8.8.8.8. (112th.)

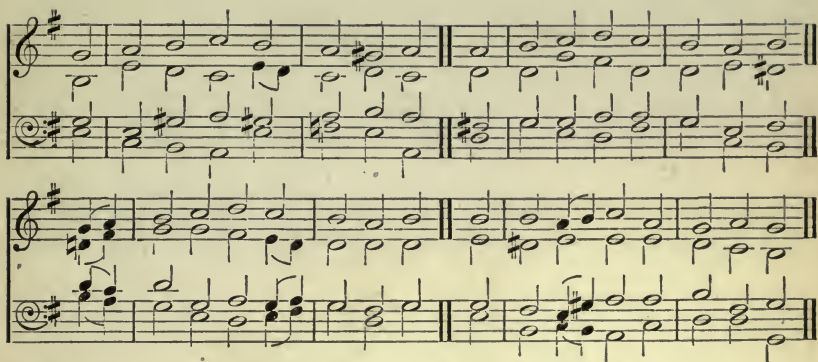


335

Halle. 8.8.8.8.8. (112th.)

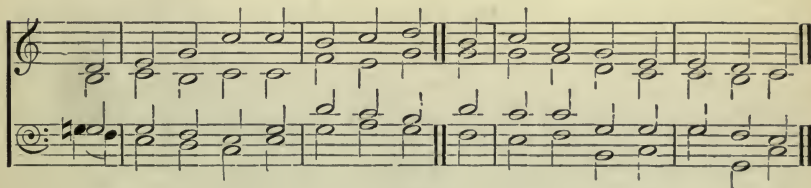
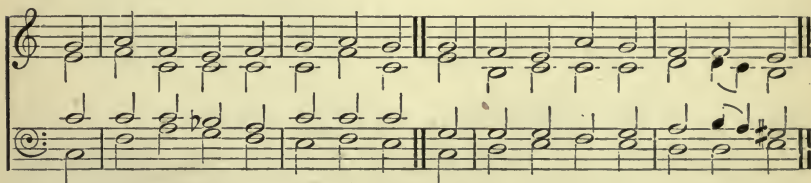
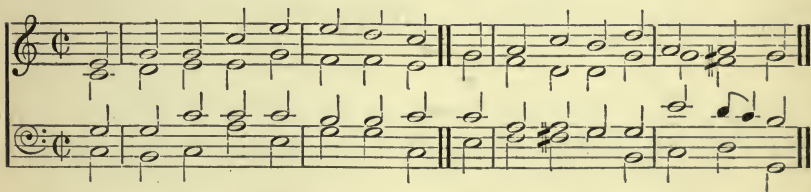
N. DECIUS, 1529.





336

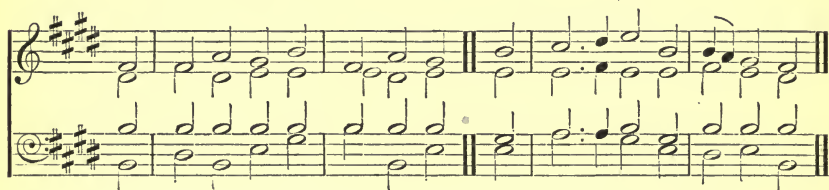
Morecambe. 8.8.8.8.8.8. (112th.)



337

Meyel. 8.8.8.8.8.8. (112th.)

IGNACE PLEYEL.

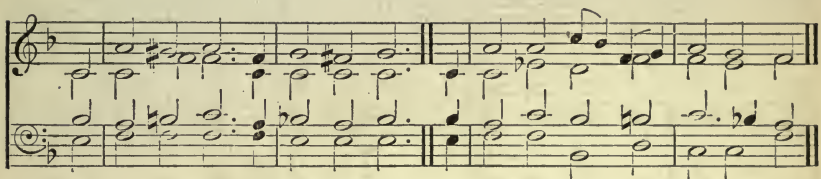
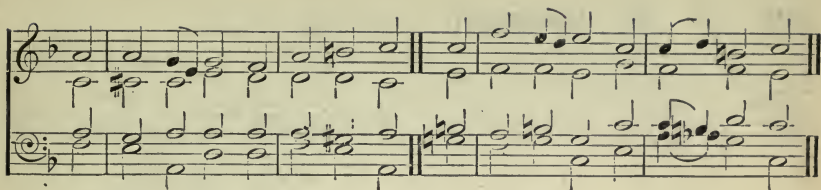


338

S. Margaret. 8.8.8.8.8.8. (112th.)

Rev. A. J. N. MACDONALD.



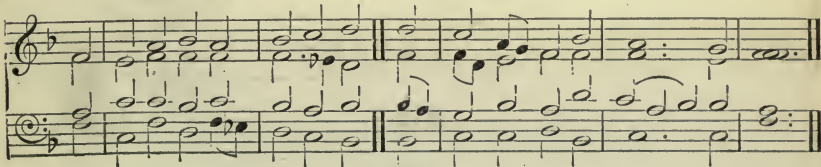
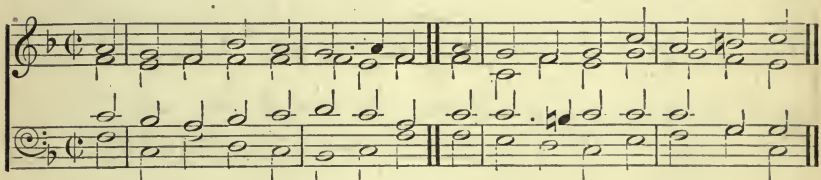


339

S. Matthias. 8.8.8.8.8.8. (112th.)

"Jesu, my Lord, my God, my all."

W. H. MONK.



340

S. Nathaniel. 8.8.8.8.8.8. (112th.)

EDMUND ROGERS.



341

S. Werburg. 8.8.8.8.8.8. (112th.)

"Lord, shall Thy children come to Thee,"

Rev. J. B. DYKES, Mus. Doc.

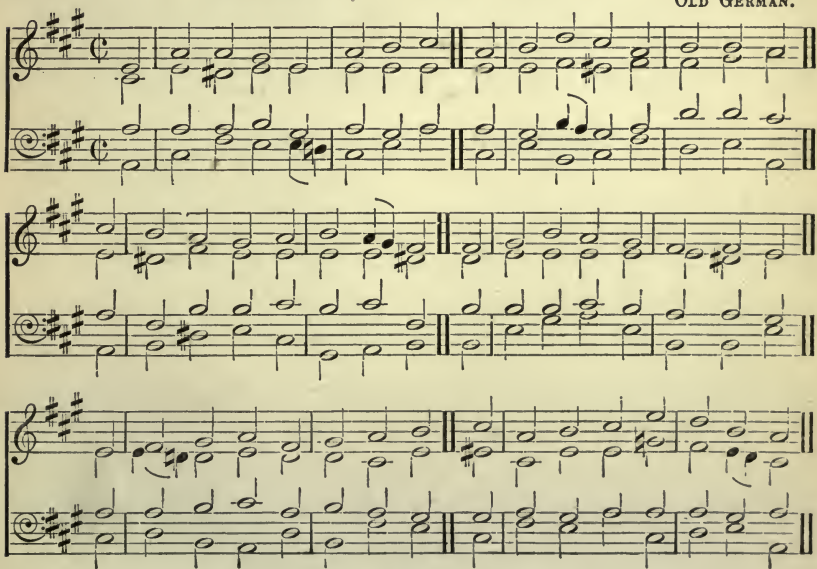




342

Strasburg. 8.8.8.8.8. (112th.)

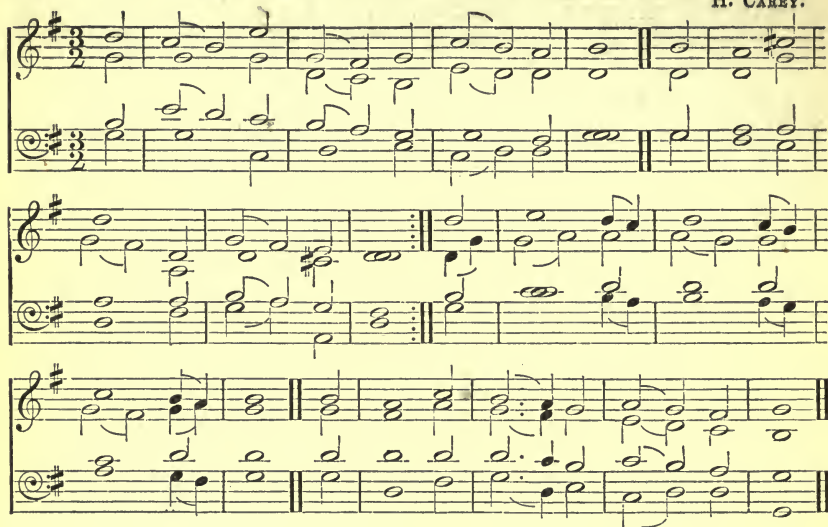
OLD GERMAN.



343

Surrey. 8.8.8.8.8.8. (112th.) or L.M.

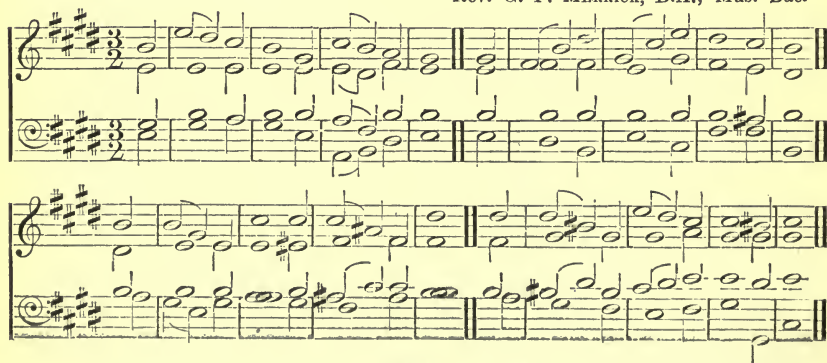
H. CAREY.

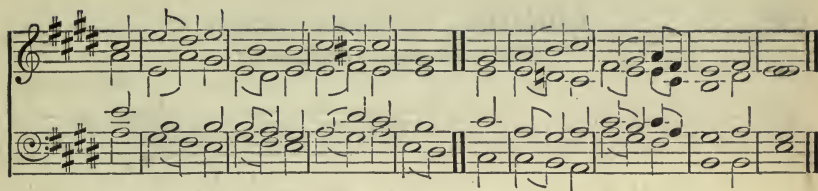


344

Swaffham. 8.8.8.8.8.8. (112th.)

REV. G. P. MERRICK, B.A., Mus. Bac.



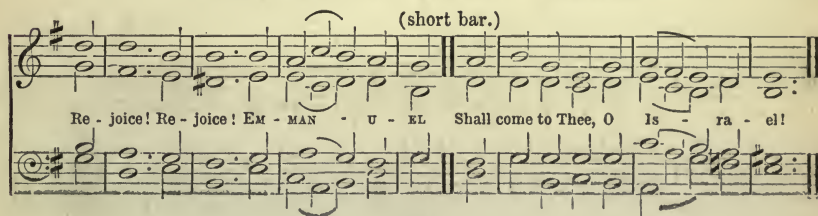
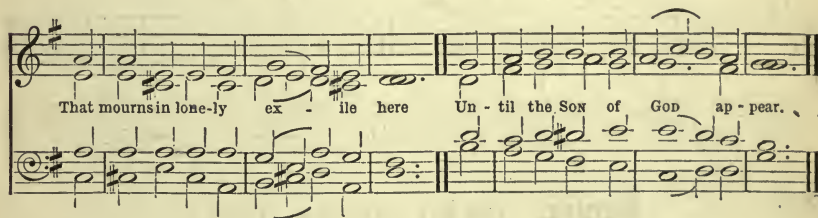
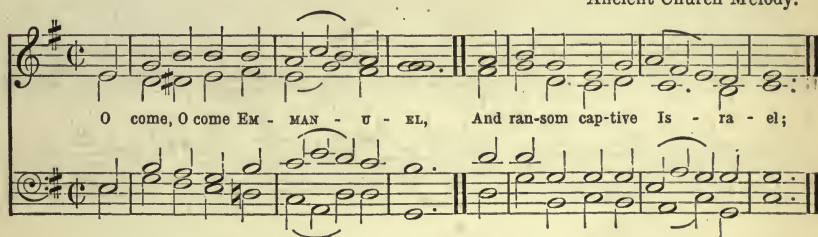


345

Veni Emmanuel.

8.8.8.8.8.8. (112th.)

Ancient Church Melody.



(235)

346

Victoria. 8.8.8.8.8.8. (112th.)

"O Light, whose beams illumine all."

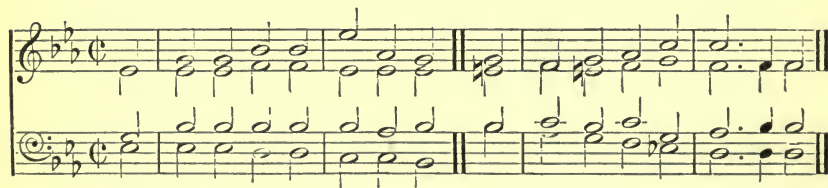
JAMES TURLE.

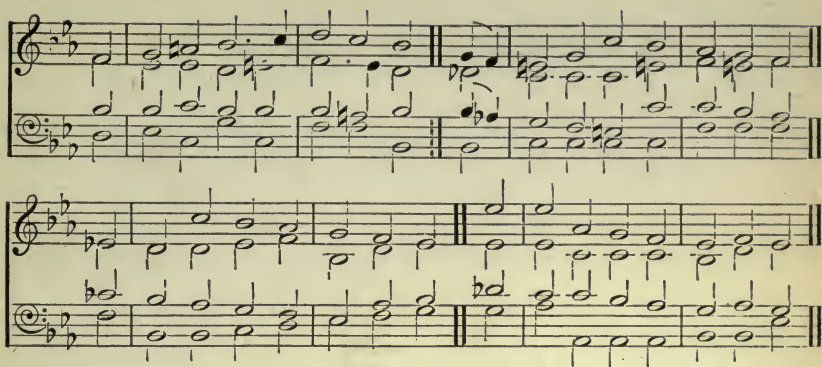


347

Braine. (No 30.) 8.8.8.8.8.8. (113th.)

W. R. BRAINE.

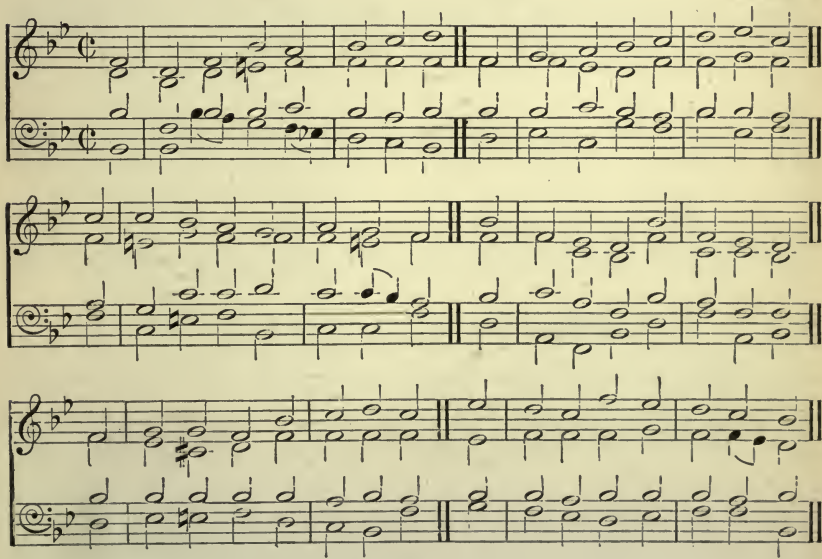




348

Dresden. 8.8.8.8.8.8. (113th.)

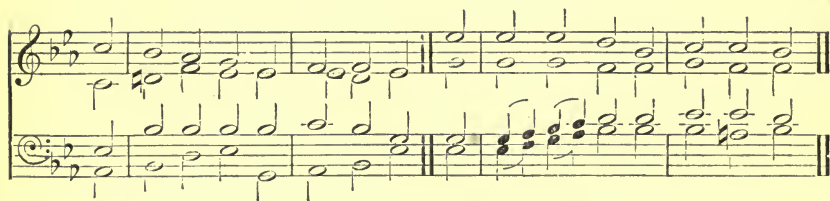
GERMAN.



(237)

349 **Old One-hundred-and-thirteenth.** 8.8.8.8.8.8.

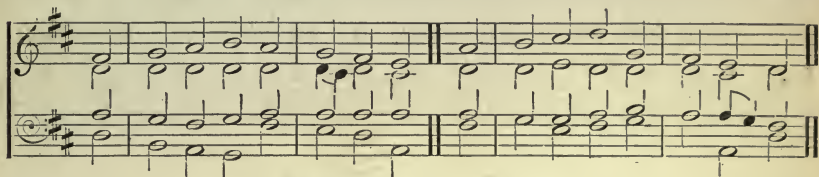
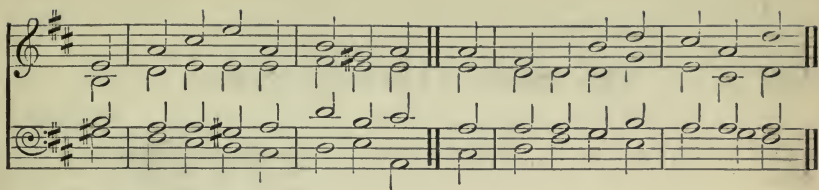
Strasburg Gesangbuch, 1525.



350 **Worsley.** 8.8.8.8.8.8. (113th.)

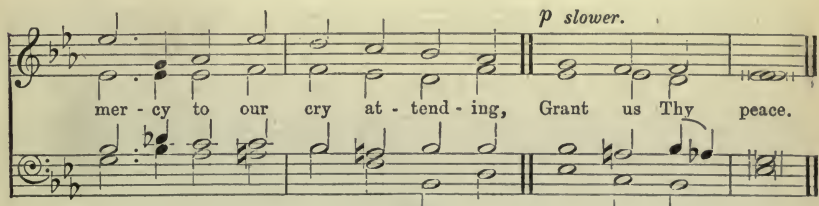
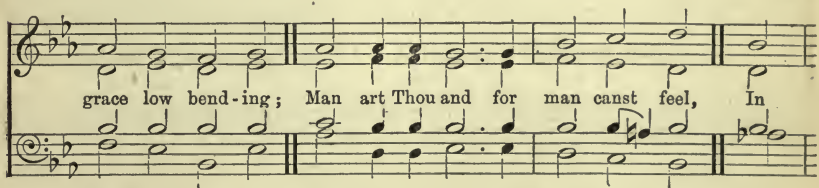
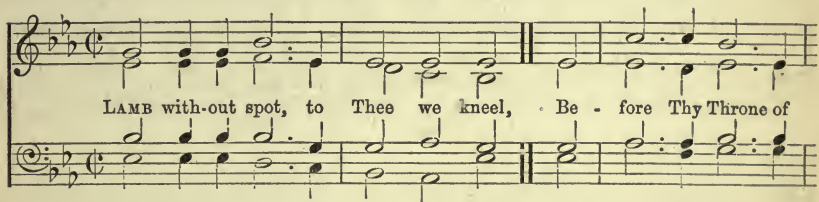
J. RANDALL, Mus. Doc.





351

Newark. 8.9.8.9.4.



Thrice Ho-ly God of wondrous Might, O TRI-NI-TY of Love Di-vine!

The first system of the hymn features a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staff.

To Thee be-longs un-cloud-ed Light, And ev-er-last-ing joys are Thine.

The second system continues the melody and accompaniment. The lyrics are written below the staff.

Be-fore Thy Throne dark clouds a-bound, A-bout Thee shine such dazzling rays,

The third system continues the melody and accompaniment. The lyrics are written below the staff.

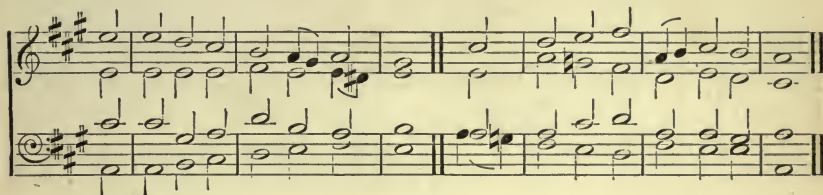
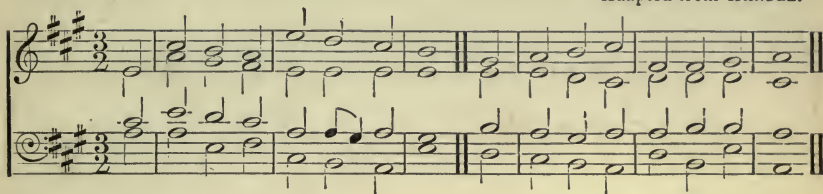
That an-gels, as they stand a-round, For ev-er-trem-ble as they gaze.

The fourth system concludes the hymn. The lyrics are written below the staff.

353

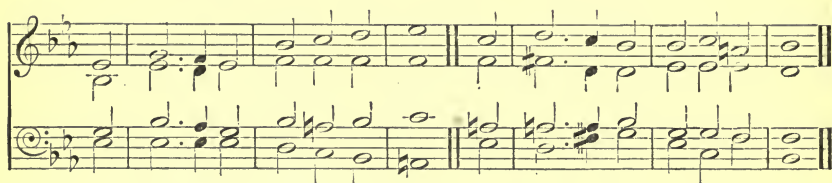
David. 8.8.8.8. ANAPESTIC.

Adapted from HANDEL.



354

Galway. 8.8.8.8. ANAPESTIC.Arranged from a S.M. Tune,
by Dr. MILLER, 1790.



Sleep-ers wake! for night is fly - ing, The watchmen on the heights are
Midnight's so - lemn hour is toll - ing, The Bridegroom's char-iot wheels are

1st time. 2nd time.
civ - ing, A - wake, Je - ru - sa - lem, a - rise. vir-gins wise. The
roll - ing. He comes, pre-pare, ye

Bridegroom comes, a - wake! Oil in your ves-sels take, Hal-le - lu - jah!

Bear through the night your well-trimm'd light, Speed forth to join the marriage rite.

O, shew me not my Sa-viour dy-ing, As on the Cross He bled;

Nor in the tomb a Cap-tive ly-ing, For He has left the dead;

Then bid me not that Form ex-tend-ed For my Re-deem-er own,

Who, to the high-est heav'n as-cend-ed, In glo-ry fills the Throne.

To-wards Sa-lem our way we are tak-ing, To-wards Sa-lem the

Home of peace, The world's brief in-dul-gence for-sak-ing,

For plea-sures that ne'er shall cease. May we come to that

hea-ven-ly Ci - ty, To-wards which our foot-steps we bend;

O Saviour look on us with pi - ty, And guide to our journey's end....

359

Challow. 9.8.9.8. IAMBIC.

E. S. KEALL.

Bread of the world in mer-cy bro-ken, Wine of the soul, in mer-cy shed;

By Whom the Words of life were spo-ken, And in Whose death our sins are dead.

360

Rochford. 9.8.9.8. ANAPESTIC.

Be si-lent, O sad lament-a-tion, And dry, weep-ing mothers, the tear,

For Death is now Life's re-sto-ra-tion, Then mourn not its host-a-ges dear.

361

Bremen, 9.8.9.8.8.8.

C. NEUMARK, 1681.

To Thee, O LORD, I yield my spi-rit, Who break'st in love this mor-tal chain;
My life I but for Thee in-her-rit, And death be-comes my chief-est gain.

In Thee I live, in Thee I die, Con-tent, for Thou art ev-er nigh.

362

S. Mildred, 10.4.10.4.

EDMUND ROGERS.

I do not ask, O LORD, that life may be A plea-sant road;

I do not ask that Thou would'st take from me Aught of its load.

C. WARWICK JORDAN, Mus. Bac.

Lead, kind - ly Light, a - mid th'en-circling gloom, Lead Thou me on;

The first system of the musical score for 'S. Raphael'. It consists of a treble and bass staff in 3/2 time, with a key signature of two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

The night is dark, and I am far from home; Lead Thou me on.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

2ND VER. I lov'd the gar-ish day

Keep Thou my Feet, I do not ask to see

The third system of the musical score, marked '2ND VER. I'. It continues the melody and accompaniment. The lyrics are written below the treble staff.

The dis-tant scene; one step e-nough for me.

The fourth system of the musical score. It concludes the piece with the final melody and accompaniment. The lyrics are written below the treble staff.

364

S. Wilfrid. 10.6.10.6.

E. J. CROW, Mus. Bac.

Eye hath not seen Thy glo - ry: Thou a - lone The Path of Light hast trod;

Ped.

And in Thy Kingdom on the FATHER'S Throne Thou reign - est, SON of GOD.

365

Silsden. 10.7.9.7.

HO-LY GHOST, come down up - on Thy child-ren, Give us grace, and make us Thine;

Ped.

Thy ten-der fires with - in us kin-dle, Bless-ed SPI-RIT, Dove Di - vine

Glo-ry, glo-ry to God in the high-est! An-gels in cho-rus joy-ful-ly cry;

Glo-ry, glo ry to God in the high-est! Trembling and weak our voi-ces re - ply.

Fain would we e-cho their an - them a - bove, Fain would we sing to the Fountain of love,

Glo-ry to God in the high - est! What though but feeb-ly our ac-cents a - rise,

Deign-ing to heark-en, He bends from the skies, Glo-ry to God in the high - est!

O God the Son E - ter - nal, Thy dread might

Sent forth Saint Mi - chael and the hosts of heav'n.

And from the realms of light, Cast down in burn - ing

flight Sa - tan's re - bel - lious hosts to dark - ness giv'n.

slower.

Sing Al - le - lu - ia forth in du-teous praise, O cit - i - zens of

Ped.

heav'n, and sweet - ly raise An end - less Al - le - lu - ia.

Ye next, who stand be - fore the E - ter - nal Light, In hymn-ing choirs re -

Ped.

- ec - ho to the height, An end - less Al - le - lu - ia.

LAST VERSE. 1st line in unison.

Al-might - y CHRIST, to Thee our voi - ces sing Glo - ry for e - ver

Ped.

- more; to Thee we bring An end-less Al-le-lu-ia.

369

Croydon. 10.10.10.10.

F. CAMBRIDGE.

Wear-y of earth, and la-den with my sin, I look at heav'n and

long to en-ter in, But..there no e-vil thing may find a

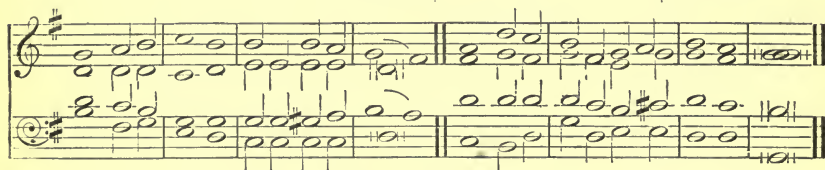
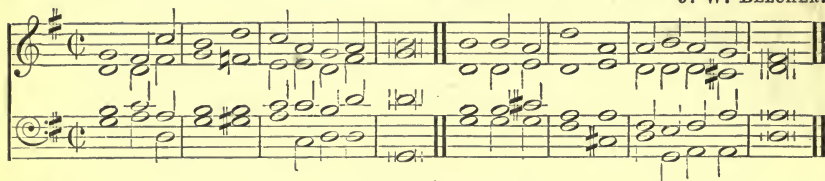
home; And yet I hear a Voice that bids me "Come."

370

Lyonsdown. 10.10.10.10.

"Abide with me"

J. W. BELCHER.

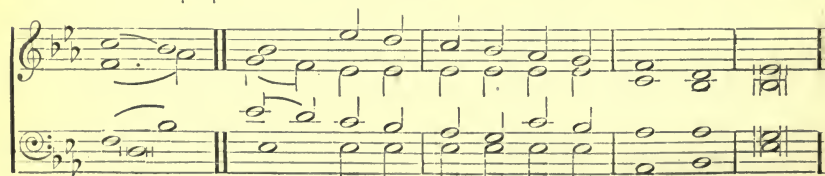
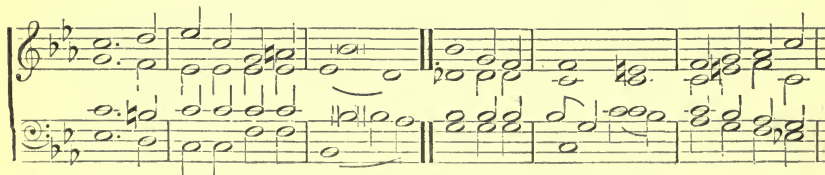
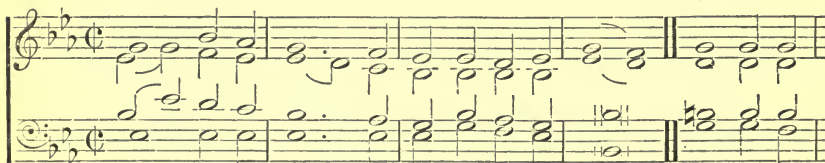


371

S. Cecilia. 10.10.10.10.

"Abide with me"

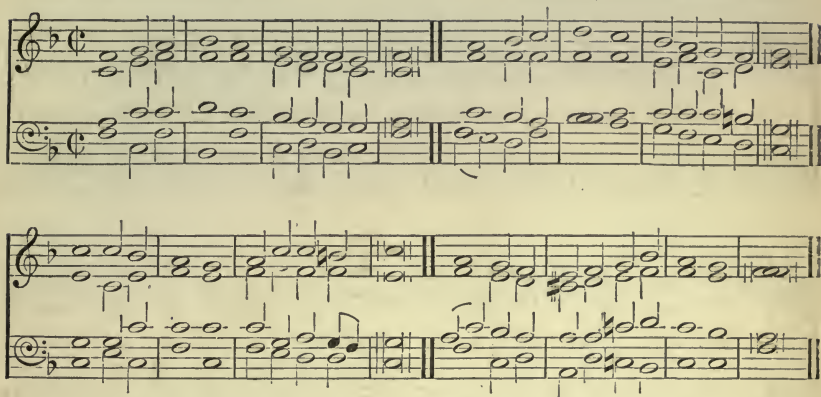
E. BUNNETT, Mus. Doc.



372

Toulon. 10.10.10.10.

Goudimel ? Day's Psalter, 1563.

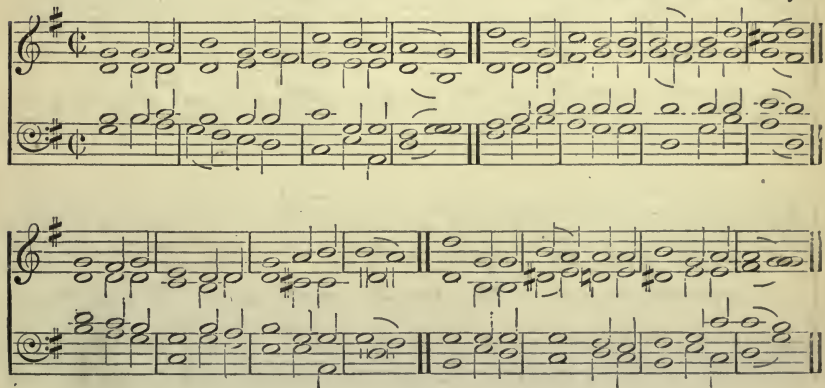


373

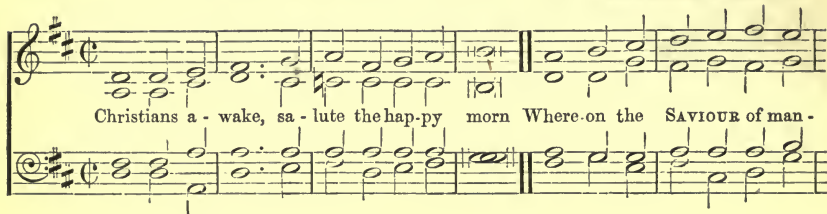
Q *quanta qualia.* 10.10.10.10. or 11.11.11.11.

"O what the joy and the glory must be."

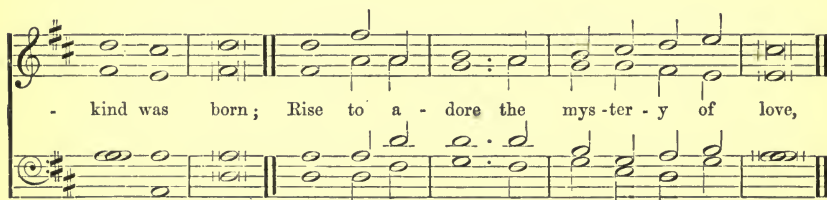
Ancient Church Melody.



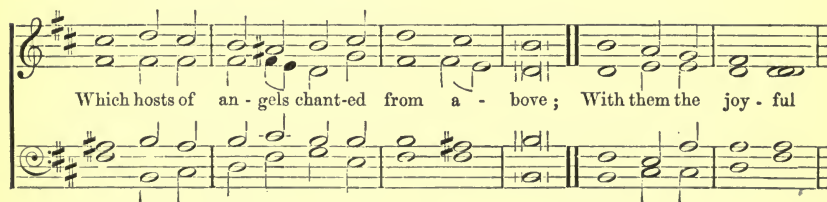
R. WAINWRIGHT, Mus. Doc.



Christians a - wake, sa - lute the hap - py morn Where on the SAVIOUR of man -



- kind was born; Rise to a - dore the mys - ter - y of love,



Which hosts of an - gels chant - ed from a - bove; With them the joy - ful



ti - dings first be - gan Of God In - car - nate, and the Vir - gin's Son.

ALFRED R. GAUL, Mus. Bac.

On wings of faith, mount up, my soul, and rise, View thine inheritance be -

- yond the skies: Nor heart can think, nor mortal tongue can tell,

What end - less pleasures in those mansions dwell: There our Re - deem - er

lives, all bright and glo - rious, O'er sin, and death, and hell He reigns vic - to - rious.

* The fifth line adapted from HANDEL.

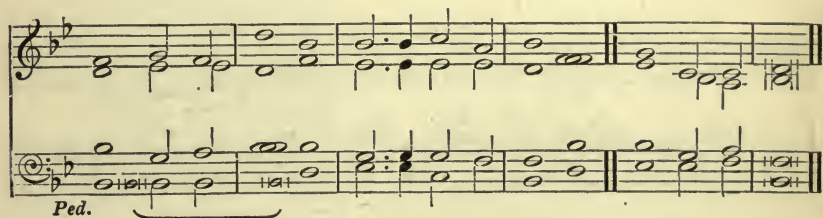
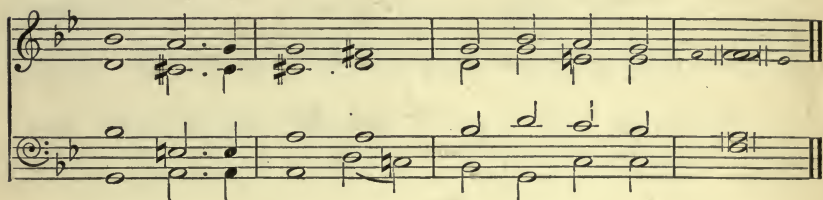
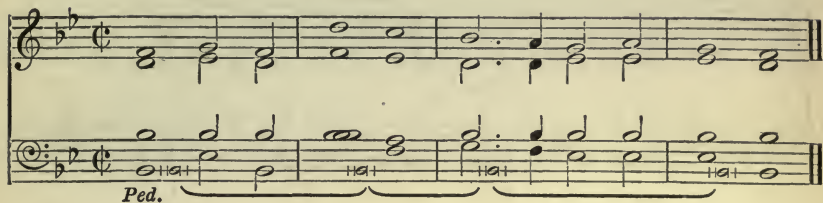
Lift your glad voi - ces in tri-umph on high, For Je-sus hath ris - en, and

man shall not die; Vain were the ter - rors that gath - er'd a - round Him,

And short the do - min - ion of death and the grave, He burst from the fet - ters of

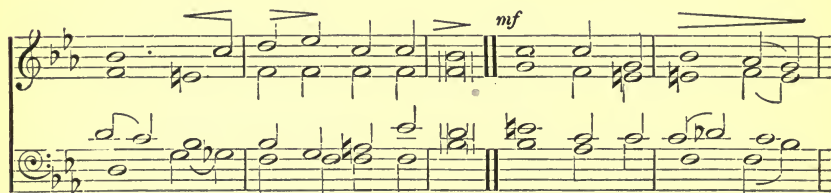
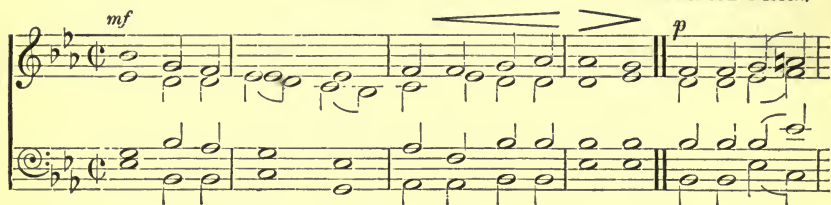
dark - ness that bound Him, Re - splendent in glo - ry to live and to save: Loud was the

cho - rus of an - gels on high, "The SA - VIOUR hath ri - sen, and man shall not die!

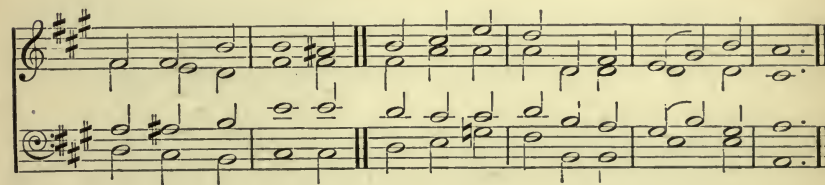
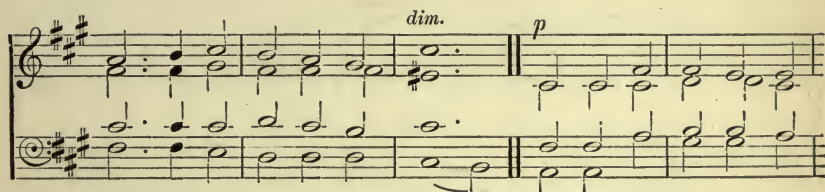
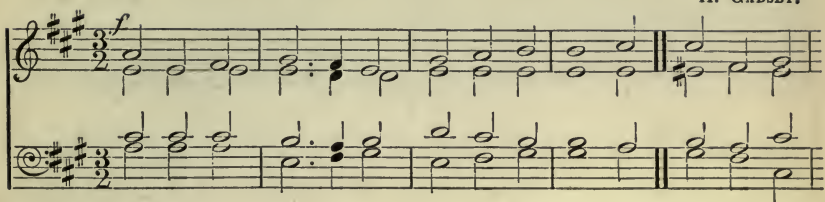


CHRIST from the FATHER sent to bring us healing,
Truest Physician, stronger than the grave,
Look on Thy people suppliantly kneeling,
Hearken and save.

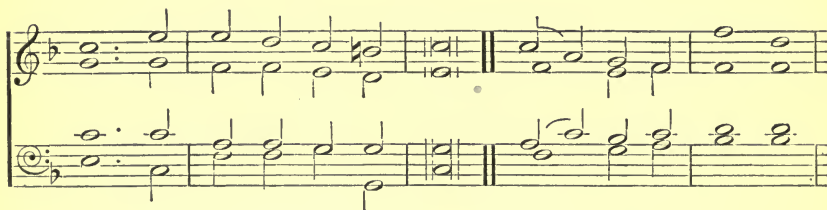
THEODORE DISTIN,



Still will we trust, though earth seem dark and dreary,
And the heart faint beneath His chast'ning rod;
Though rough and steep our pathway, worn and weary,
Still will we trust in God.



God, the All-Terrible ! Thou Who ordainest
Thunder Thy clarion, and lightning Thy sword
Show forth Thy pity on high where Thou reignest,
Give to us peace in our time, O LORD.



Still, still with Thee, when purple morning breaketh,
When wake the birds, and all the shadows flee ;
Fairer than morning, lovelier than the daylight,
Dawns the sweet consciousness, I am with Thee.

Come, ye dis - con - so - late, where' - er ye lan - guish,

The first system of music is in G major (one sharp) and 3/2 time. It consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the notes.

Come, at the Throne of God fer - vent - ly kneel,

The second system of music continues the melody and accompaniment. The lyrics are written below the notes.

Here bring your wound - ed hearts, here tell your an - guish,

The third system of music continues the melody and accompaniment. The lyrics are written below the notes.

Earth has no sor - row that Heav'n can - not heal.

The fourth system of music concludes the hymn. The lyrics are written below the notes.

Rev. A. J. N. MACDONALD.

Hark! hark my soul; an - gel - ic songs are swell - ing O'er earth's green fields and

ocean's wave-beat shore: How sweet the truth those bles-sed strains are tell - ing

Of that new life when sin shall be no more. An - gels of Je - sus,

an - gels of light, Sing - ing to wel - come the pil-grims of the night.

Draw near, ye wea-ry, bow'd, and bro-ken - heart-ed, Ye on-ward travellers

to a peaceful bourne; Ye, from whose path the light hath all de - part - ed,

And ye who are left in sol - i - tude to mourn; Though o'er your spi-rits

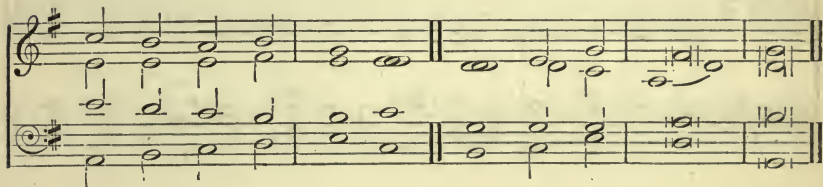
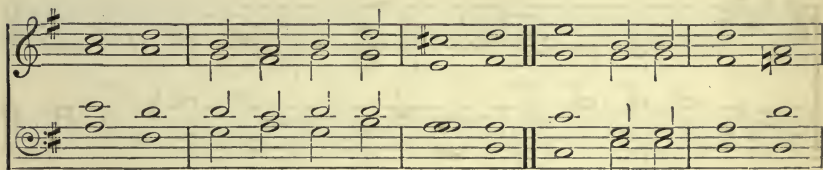
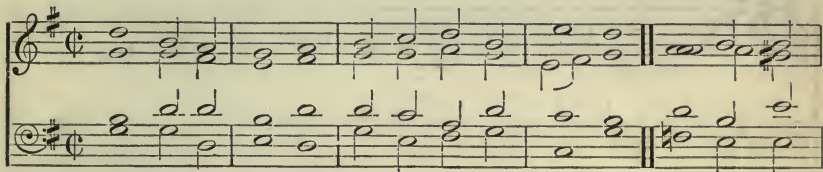
hath the storm-cloud swept, Sa - cred are sor-rows' tears since JE-SUS wept.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps, F# and C#) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is a simple, folk-like tune. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef and the same key signature. The time signature is 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is a simple, folk-like tune. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef and the same key signature. The time signature is 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is a simple, folk-like tune.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is in 4/4 time. The piece begins with a treble clef and a key signature of two sharps. The melody starts on D4, moves to E4, then F#4, and continues with various intervals. The bass line starts on D3, moves to E3, then F#3, and continues with various intervals. The piece ends with a double bar line and repeat dots.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style characteristic of the late 19th century, with a focus on melodic lines and harmonic support. A 'pp' (pianissimo) dynamic marking is present above the treble staff. The score is presented on a yellowed, aged background.

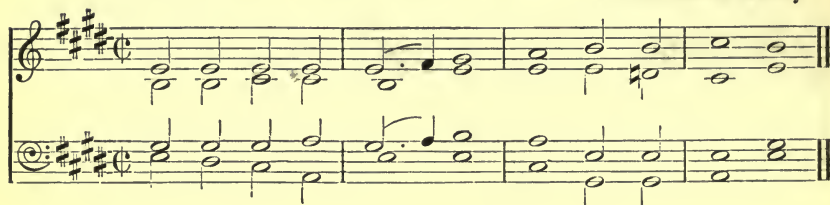
O gracious FATHER, merciful and holy,
O JESUS CHRIST, the SON to Whom be laud,
O SPIRIT COMFORTER, Guide of all the lowly.
Eternal GOD!



LORD of our life, and GOD of our salvation,
Star of our night, and Hope of every nation,
Hear and receive Thy Church's supplication,

LORD GOD ALMIGHTY.

Ancient Church Melody.



Ho - ly, Ho - ly, Ho - ly! LORD GOD Al - might - y!

The first system of the hymn features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the notes.

Grate - ful - ly a - dor - ing, our songs shall rise to Thee;

The second system continues the melody and accompaniment. The lyrics are printed below the notes.

Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and might - y,

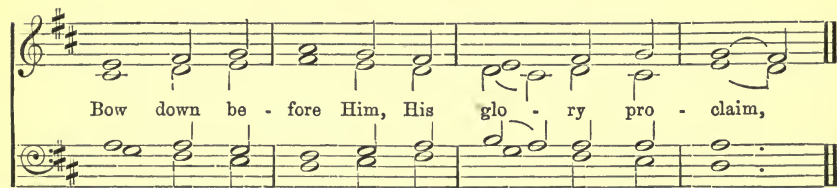
The third system continues the melody and accompaniment. The lyrics are printed below the notes.

God in Three Per - sons, Bless - ed Tri - ni - ty!

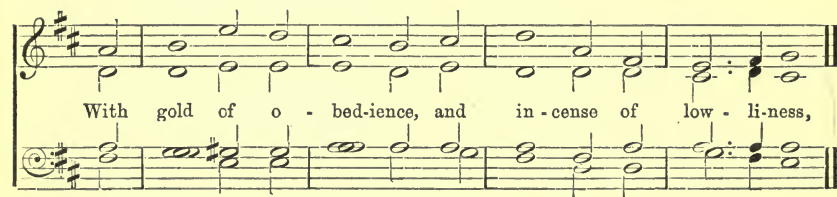
The fourth system concludes the hymn. The lyrics are printed below the notes.



O wor - ship the LORD, in the beau - ty of ho - li - ness,



Bow down be - fore Him, His glo - ry pro - claim,



With gold of o - bed - ience, and in - cense of low - li - ness,



Kneel and a - dore Him, the LORD is His Name.

O come to the mer - ci - ful SA - VIOUR that calls you,

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is in the treble staff, starting on a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords. The lyrics are: "O come to the mer - ci - ful SA - VIOUR that calls you,".

O come to the LORD Who for - gives and for - gets;

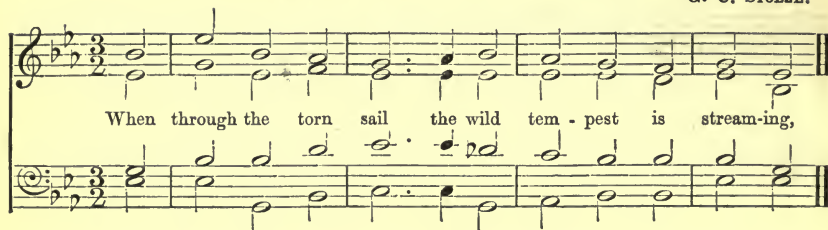
The second system continues the melody and accompaniment. The treble staff has a half note D5, a quarter note E5, a half note F#5, and a quarter note G5. The bass staff continues with chords. The lyrics are: "O come to the LORD Who for - gives and for - gets;".

Though dark be the for - tune on earth that be - falls you,

The third system continues the melody and accompaniment. The treble staff has a half note G5, a quarter note F#5, a half note E5, and a quarter note D5. The bass staff continues with chords. The lyrics are: "Though dark be the for - tune on earth that be - falls you,".

There's a bright Home a - bove, where the sun ne - ver sets.

The fourth system concludes the hymn. The treble staff has a half note C5, a quarter note B4, a half note A4, and a quarter note G4. The bass staff continues with chords. The lyrics are: "There's a bright Home a - bove, where the sun ne - ver sets.".



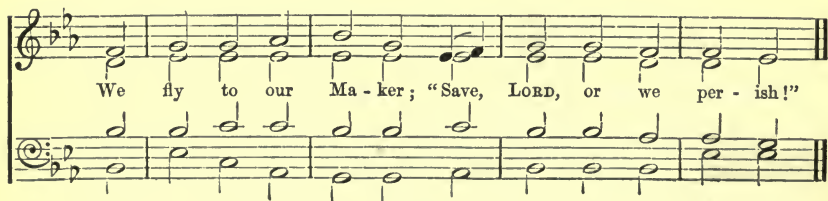
When through the torn sail the wild tem - pest is stream - ing,



When o'er the dark wave the red light - ning is gleam - ing,



Nor hope lends a ray the poor sea - man to che - rish,



We fly to our Ma - ker ; "Save, LORD, or we per - ish !"

Thou art gone to the grave, but we will not de - plore thee,

The first system of the hymn is written in 3/2 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: 'Thou art gone to the grave, but we will not de - plore thee,'.

Though sor - rows and dark - ness en - com - pass the tomb ;

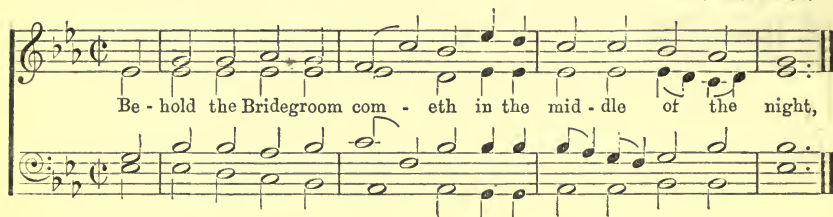
The second system continues the melody and accompaniment. The lyrics are: 'Though sor - rows and dark - ness en - com - pass the tomb ;'.

The SA - VIOUR has pass'd through its por - tals be - fore Thee,

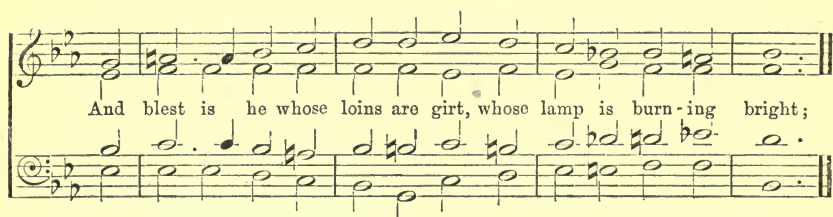
The third system continues the melody and accompaniment. The lyrics are: 'The SA - VIOUR has pass'd through its por - tals be - fore Thee,'.

And the lamp of His love is thy Guide through the gloom.

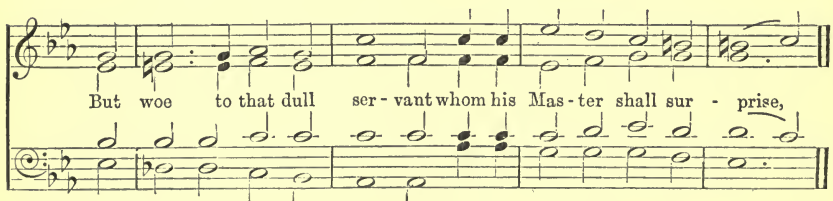
The fourth system concludes the hymn. The lyrics are: 'And the lamp of His love is thy Guide through the gloom.'.



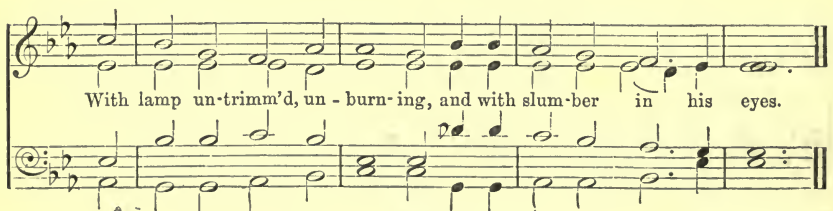
Be - hold the Bridegroom com - eth in the mid - dle of the night,



And blest is he whose loins are girt, whose lamp is burn - ing bright;



But woe to that dull ser - vant whom his Mas - ter shall sur - prise,



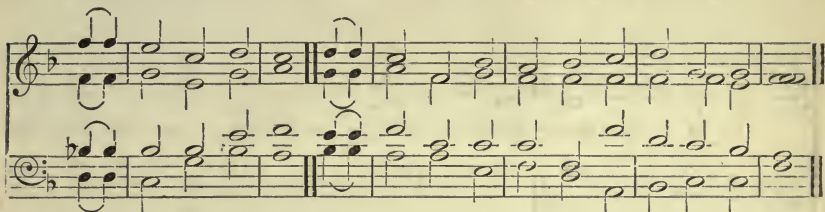
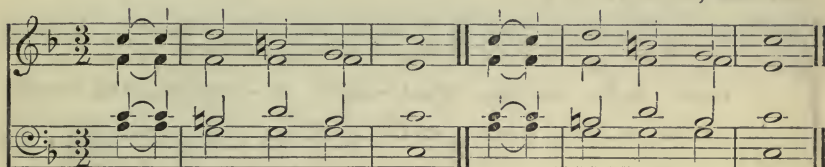
With lamp un-trimm'd, un - burn - ing, and with slum - ber in his eyes.

The three following Tunes were inadvertently omitted from their proper places.

393

Kensington. 5.5.5.11.

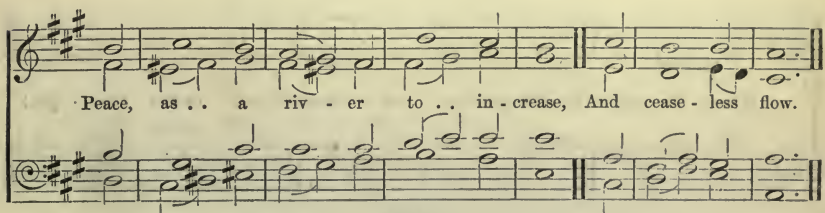
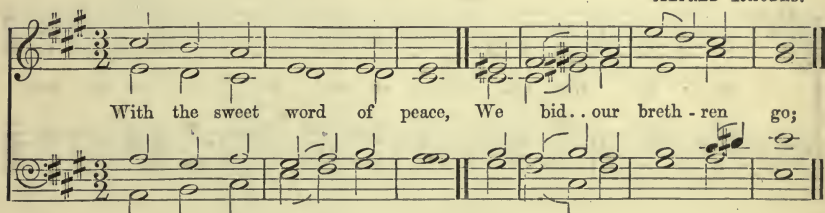
H. J. GAUNTLETT, Mus. Doc.



394

Bradford. 6.6.8.4.

ALFRED RHODES.



God is in His* tem - ple, The Al - mighty FA - THER! Round His foot-stool

let us ga - ther:— Him with a - dor - a - tion Serve, the Lord most

ho - ly, Who hath mer - cy on the low - ly. Let us raise

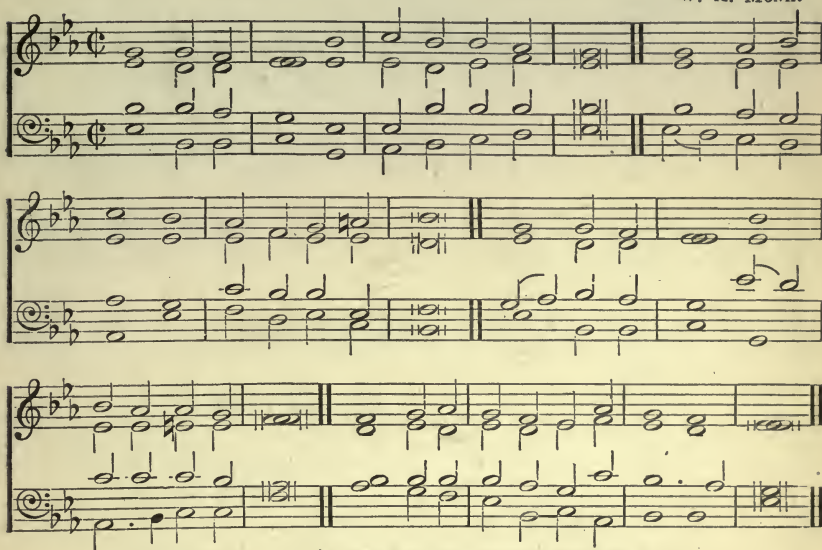
Hymns of praise For His great sal - va - tion:—God is in His tem - ple!

The Hymns to which the following Tunes were set, are printed by special request of the
Rev. Sir H. W. BAKER, BART., and the Proprietors of "Hymns, Ancient and Modern."

396

Even-tide. 10.10.10.10.

W. H. MONK.



"Abide with us ; for it is toward evening, and the day is far spent."

ABIDE with me ; fast falls the even-tide ;
The darkness deepens ; LORD with me abide ;
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day ;
Earth's joys grow dim, its glories pass away ;
Change and decay in all around I see ;
O Thou Who changest not, abide with me.

I need Thy presence every passing hour ;
What but Thy grace can foil the tempter's power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, LORD, abide with me.

I fear no foe with Thee at hand to bless ;
Ills have no weight, and tears no bitterness ;
Where is death's sting, where, grave, thy victory ?
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes ;
Shine through the gloom, and point me to the skies ;
Heaven's morning breaks, and earth's vain shadows flee ;
In life, in death, O LORD, abide with me.



"These men see the works of the LORD, and His wonders in the deep."

ETERNAL FATHER, strong to save,
Whose arm hath bound the restless wave,
Who bid'st the mighty ocean deep
Its own appointed limits keep ;
O hear us when we cry to Thee
For those in peril on the sea.

O CHRIST, Whose voice the waters heard
And hushed their raging at Thy word,
Who walkedst on the foaming deep,
And calm amidst its rage didst sleep ;
O hear us when we cry to Thee
For those in peril on the sea.

Most HOLY SPIRIT, Who didst brood
Upon the chaos dark and rude,
And bid its angry tumult cease,
And give, for wild confusion, peace ;
O hear us when we cry to Thee
For those in peril on the sea.

O TRINITY of love and power,
Our brethren shield in danger's hour ;
From rock and tempest, fire and foe,
Protect them wheresoe'er they go ;
Thus evermore shall rise to Thee
Glad hymns of praise from land and sea.

C. POPLETT,
TYPE MUSIC AND GENERAL PRINTER,
43, BEECH STREET, CITY, E.C.







